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PLEDGE allegiance to the
Flag of the United States
of America and to the Republic
for which it stands:

One Nation, indivisible, with
liberty and justice for all.

ENGLISH ESSENTIALS

FOR

THE NINTH YEAR

BY

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PREFACE

In the preparation of *English Essentials for the Ninth Year* the authors have kept steadily in mind certain fundamental conceptions which here deserve a brief elaboration.

The first and foremost of these is the conviction that the prime requisite of successful composition is having something to say. Too frequently the teacher of composition has been a scholastic highwayman, in response to whose demands the pupil has scraped together a few intellectual pennies and has hoped that these might serve as a ransom. Obviously, the pupil must be taught to gather an abundance of materials; he must be trained to discover how many interesting things life has already brought to him, and how much more he may quickly gain if he will but school his eyes and ears. Such a training offers some of the richest and best fruits of education, and especially does it promote a sound and rapid growth in speaking and in writing.

Subsidiary to this is the conviction that an ounce of *pre-vision* is here worth a pound of *revision*. In this book great pains have been taken to motivate the work adequately, for the authors are thoroughly convinced that pupils are much like their elders in that they will work eagerly and whole heartedly when they understand the value of what they are attempting. Furthermore, by thus securing the cordial coöperation of the student, the teacher is relieved of a heavy burden of laborious correction. *English Essentials for the Ninth Year* will be found to place unusual stress on the careful assignment and on the setting up of clear objectives which help insure rapid progress in the mastery of language.

Again, special care has been taken to provide a definite and interested audience or attentive readers for each composition prepared by the pupils. In the past much of this work has been about as purposeless as is talking into a dead telephone. Throughout this course pupils have been stimulated to purposeful speaking and writing, addressed not only to their mates but to their homes,

their friends, and their community. It is confidently believed that this feature of the program offers a distinct advance in the teaching of language.

One of the most serious questions confronting the instructor of high school students is that of the nature and the amount of grammar to be taught. Here a few points are obvious. First, emphasis should be placed on the mastery of that central unit of composition, the sentence. Such matters should be stressed as will be of practical help to pupils in handling sentences easily and correctly. Then, too, we must not assume that all boys and girls come to high school with any extensive knowledge of grammar. Fundamentals must be re-presented and re-emphasized. If there are any fortunate classes free from pupils needing these earlier lessons in grammar, they may pass rapidly to other topics. Such classes, however, will be the exception rather than the rule.

One unique feature of this course is the establishment of *Minimum Essentials*. Here a few simple and fundamental matters, quite within the range of all high school pupils, have been carefully presented, given ample illustrative practice, and then placed among the requirements for all subsequent work. From their own experience the authors are thoroughly convinced that this list of *Minimum Essentials* may well be extended, but they have been content with here including a few things which pupils everywhere should be held to master perfectly.

In keeping with the current practice in our best schools is the introduction of a large number of tests which not only will serve for excellent summaries and reviews, but will indicate clearly which of the pupils stand in need of still further drill on the fundamentals of the year's work. For such boys and girls the supplementary drills given near the close of the book should furnish much help in mastering once for all these essentials of grammar.

Recent surveys and investigations have shown with fair conclusiveness just what are the speech demons that appear in the language of our pupils with startling regularity and uniformity from Portland, Maine, to Portland, Oregon. To the ways and means of eradicating these errors the authors of this book have given much time and study. It is hoped and believed that their

presentation of this difficult topic will be found clear and sane and helpful.

Again, in the frequent use of the Socialized Lesson, this course represents a distinct advance. The value of teaching as a means of learning and of clinching learning has long been recognized, and of such aid the authors of this book have taken full advantage. Through thus attempting to put to immediate and practical use these principles he has just learned, the pupil is greatly aided in fixing them permanently.

Finally, we realize that no course, however carefully planned, will meet the requirements of all classes of pupils. Consequently this book has been divided into a Maximum and a Minimum course. If the student really masters the Minimum course, he will have made a gratifying achievement. If he can do more, so much the better.

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FOUR SECRETS OF SUCCESS

A fruit grower who had made a fortune raising peaches was telling some of the secrets of his success.

I found a good location, well drained, well protected, and one where I could easily build a reservoir for irrigating in dry seasons. I planted only those varieties of trees which had a reputation for bearing regularly and freely. I insured myself a good market both by selecting a central location from which I might ship readily to any one of three large cities and by varying the time of my harvest. Some of the trees I planted bore very early; others bore very late; many of the trees yielded fancy peaches which sold readily for high prices to fruit stands and train agents. When necessary, I made vigorous and untiring use of smudge pots so that the late frosts would not hurt the buds. Then, too, I studied carefully the problem of shipping my fruit. I used a superior quality of baskets so that my loss in transportation never amounted to much. I planned carefully the time of sending my peaches; they were not delayed and reached the market in good season. I put all of myself into every minute of about fifteen hours a day. I had bumper crops, enthusiasm for my work, an excellent market, and little loss in transportation.

The peach grower's success offers a close parallel for success in oral and written composition.

1. The speaker or writer must cultivate a good crop of ideas concerning his subject. Obviously he cannot talk or write well when he has little or nothing to say, any more than the fruit grower could make money unless he had plenty of peaches to sell.

2. He must be interested in his subject and eager to bring his ideas to the market. He must be willing to work on his job.

3. He must have in mind some definite reader or hearer to whom he may sell his ideas. Our friend the peach merchant showed that he realized that all his fine fruit was of little worth unless he could sell it in a good market. Similarly, if we would profit by our work in composition, we must keep constantly in mind some specific reader or hearer.

4. We must see that our ideas are packed in good form and that they are shipped properly. If we box our thoughts in leaky sentences, or confuse them so that they do not reach the hearer or reader in good condition, of course we shall not succeed.

Here, then, are the four secrets of success in composition:

1. Have plenty to say or write.
2. Be eager to say or write it.
3. Keep clearly in mind some definite hearer or reader.
4. Express the thought in good form.

Read attentively the story told by the successful fruit grower, noting carefully all the points he emphasizes. Come to class prepared to tell his story. Perhaps you may like to pretend that you are he and give the story as if it were your own experience. Perhaps you may prefer to relate his experiences as they were witnessed by one of his neighbors or by one of his employees, or by his son or daughter.

What are the four secrets of success in composition? Be sure that you have mastered the statement of them thoroughly. How does each of them find its likeness in the experience of the successful fruit grower?

SECTION I: ORAL COMPOSITION

The Worth of Good Speech

Have you ever wondered how many times a day you speak to some one? Of course you cannot tell, but you certainly realize that the number is a large one. That, however, is but a small part of your use of speech, for this number would represent only one day among three hundred and sixty-five, and that, in turn, only one in a series of years. Consequently you would need a very lengthy string of figures to denote the times you make use of oral composition.

Again, can you fancy what would happen to the world if all of us should lose the power of speech? We should probably soon lapse into savages, for we should have great difficulty in expressing anything beyond our simplest wants and wishes.

Probably most of us have never thought how valuable oral composition is to each and every one of us. We can easily understand how a minister, a lawyer, or a teacher must be able to use oral composition well. The merchant and his clerks, too, must know how to speak effectively; indeed many large firms have special teachers to instruct their employees in the use of English. But a little thought will enable us to understand how the miner, the trainman, and the farmer are aided by the ability to speak well. Can you think of any occupation where this ability is not a help? Then, too, all men and women are citizens in a community, assisting in carrying on its life and work. How is skill in oral composition of value in the church, in politics,

in lodges and clubs, in commercial and labor organizations? As you consider these matters, you soon realize that the leaders in life are those men and women who can think and express their thoughts clearly and well.

To you, also, a command of oral English is a valuable possession, for you are a member of a home and of a community and have the privileges of sharing in their work. In your school life you use oral composition every time you make a recitation; in most of your classes speech is the great railway for dispatching thought. Every advance in oral composition may mark an advance in your effectiveness as a student.

There is still another way of looking at this matter. If you can drive a car, or if you can play some game well, you take pride and pleasure in using your skill. You are glad to be at the wheel, to touch the piano keys, to grip the tennis racket, to be called upon to advance the football or the basket ball. But, when it comes to thinking and expressing yourself clearly, have you gained sufficient skill so that you are pleased to take your part, or are you stricken with dumbness? Can you tell a story or give directions as skillfully as you can drive a ball, or do you fumble when you try to handle words and sentences?

Fortunately, through care and practice you can improve your use of speech just as truly as you can improve in driving a car or in playing a game. Time after time each day, as we have seen, you practice the art of speech. If you really wish to improve and will work for better speech, you can accomplish what you wish. Don't be a linguistic cripple; don't hamper your thoughts. Try to learn to handle your speech effectively and well.

linguistic

Have Something Worth Saying

The first and greatest requirement for a good talk is that the speaker shall have something worth saying. Both in school and out of it you have a great many interesting experiences. When you have walked the streets or taken part in the home life, when you have gone on a journey, your eyes and ears have been telling you many entertaining things. Then, too, you have traveled in the land of books—story books, adventures, science, biography—and have thus gained much of importance and value. Probably you do not realize how many attractive and worth while things you know. It will pay you well to take an account of your stock of ideas, just as a merchant makes an inventory of the goods in his store.

Interviewing Yourself

You may now make out a list of topics on which you could talk to your classmates. Ask yourself the following questions and take plenty of time to think of as many good answers as you can. Do not be satisfied with going over this list once, but return to it at least twice. Think of it during the course of the day and immediately note the ideas that come to you. You need not hand in these topics, but put them in such form that they will help you take part in the class discussion of this subject. Perhaps you may need more than one class period for making this mental inventory.

What is there of especial interest in your home life, or in the work of your parents? What are some of the things you have learned to do well? How could you, if necessary, contribute to the support of the family?

What games can you play well? How are these played? What are some very exciting games you have witnessed or in which you have played?

What interesting trips have you taken, and what entertaining or amusing adventures have you had? What have you learned either from travel or from books concerning the life of young people in other countries?

What are the holidays, parties, celebrations, circuses that stand out most clearly in your memory? What makes each especially memorable?

What are some of the important adventures of your parents or your grandparents when they were young?

Name the people in history and biography whom you most admire. What do you know about their lives and works? What stories can you tell about them?

What is there important and attractive about the history and life of your own community? What do you know of its leading people and of the work they are doing?

To what organizations for young people do you belong, and what has happened in them?

Have you some friends among the flowers and birds that live in your neighborhood? Have you had some interesting experiences in gardening?

What books do you know best? What are your favorite passages in some stories? Who is your favorite character to whom you would be glad to introduce your classmates? Do you know of some unusual books which your fellow pupils would enjoy?

What is your favorite school subject? Have you gained from it some information unknown to your classmates?

Bring to class for discussion the notes you have made on the above topics. During the class period keep pencil and paper at hand to add the many other suggestions which will come to you. At the close of the hour write out in good form all the theme topics you have gathered and save the list for a use which will be shown you soon.

— Thursday

Narrowing a Subject

The inexperienced speaker frequently makes the mistake of choosing some big, broad topic such as *Games, School, Holidays*. He does not realize that he cannot handle such a subject adequately even if he were to talk all day. He must narrow his topic to some one small, definite phase with which he is well acquainted, and on which, therefore, he can say something worth hearing.

There is no one sure method of narrowing every topic, for the parts are put together in a great many different fashions; but among the most usual and helpful ways are those of limiting it according to **time, place, and particulars**. Restricting a subject to some one time and place is usually easy; the most important and difficult problem lies in choosing from the subject to be limited, some important and attractive part.

Study carefully the way in which each of the following large subjects has been limited:

Fishing

Fishing in Colorado Last Summer

The Trout I Did Not Catch

Nutting

Hunting Walnuts in Clark's Pasture

The Worst Fall I Ever Had

George Washington

Washington as a Boy in Virginia

Washington and the Cherry Tree

George Washington

Washington as a General in the Revolution

Washington and the Corporal

Indians

Indians in Michigan near My Grandfather's Farm
The Sheep the Indians Didn't Get

Indians

Pontiac and His Followers
How Detroit Was Saved

A big, broad subject may be limited to a particular part according to your special purpose. You may wish:

1. To tell a story
2. To explain or make clear some idea
3. To convince some one

Each of these purposes may suggest many topics all included under some one large heading. Thus, the general theme *Baseball* might supply materials enough to fill a thick book or even a small library. But, by applying in turn each of the methods just suggested, we might narrow it to the following:

1. When I Lost a Game (Story)
Three Balls and Two Strikes (Story)
2. Pitching a Curve (To explain)
The Duties of an Umpire (To explain)
3. Sunday Baseball Should Be Encouraged (To convince)
The Pirates Will Win (To convince)

Limit each of the following large subjects according to time, place, and particular topic:

Boys, School Books, Vacation, History, Geography, Thrift, Safety First, Boating, Railroads

From each of the following general subjects make three limited subjects, each of which shall indicate the purpose

that you have in mind. Your first topic should suggest a story; your second, an explanation; your third, an argument. Try to find topics with which you are familiar and which you can use for talks in class:

3 (Football, Basket Ball, The Automobile, The Radio, Motion Pictures, Fashions in Dress, Our Community, Travel, Young People's Organizations, Earning Money, Spending Money

Spelling
words

here Huey - 9
Judging Your Topics

You are now ready to apply to your own work what you have just been learning concerning the limiting of subjects. After you had made a collection of topics, you were asked to save these for future use. Bring these lists to class and consider as many of your topics as time will permit. Try limiting each by the different methods you have just learned. Be ready to help yourself by helping others to limit their topics. Nothing you may gain from your course will be of greater aid to you as a writer and a speaker than a mastery of this matter of narrowing your topic.

Then, as soon as you have the opportunity, go through your own list again to make sure that every subject is properly limited. Next, copy this list and place it securely and conveniently in your note book; this collection is your storehouse of ideas to which you may go much as your family goes to its apple barrel or its potato barrel or to its stock of vegetables and canned fruits. Later in your work, whenever you find trouble in selecting a good subject for a talk before the class, turn to this list and, with your teacher's approval, choose one of the topics you have here included.

Using One of Your Topics

You may now prepare to make a three-minute talk on one of the topics from your list. Select one which is very familiar to you and on which you have more information than the other members of the class. Possibly this may be some little interesting personal experience. Then arrange your ideas so that your first sentence will rouse interest and suggest your subject. Make a brief outline of your main points and hand this to your teacher before you begin to talk. Try to bring your talk to a good close. Perhaps you will be helped by studying the following oral composition once given by a ninth grade boy:

HOW I EARNED MY FIRST MONEY

I am going to tell you how I earned my first money. When I was about six years old, I happened to be down town in front of the Wilson Building. The coal man had just emptied a load of coal on the sidewalk, and Will Sherman and Ray Harris were carrying it upstairs in buckets to Dr. Corcoran's coal bin. I wasn't big enough to lug a bucket up stairs, but I shoveled the coal for them to carry. I hadn't thought of getting any pay; but, when we were through with the work, Dr. Corcoran said he thought he owed us about seventy-five cents. Will said that I had done about half as much work as he had and asked Ray if they shouldn't share with me. Ray thought that would be the square thing, so they offered me fifteen cents. I was surprised, but I took what they gave me and went home, feeling as if I had a whole pocket full of money. That was how I started to make my fortune.

OUTLINE

Subject: How I Earned My First Money
Dr. Corcoran's Coal Pile
What I Did
What I Was Paid
How I Felt

is anxious to get into the game. In practically every class during your school day you have repeated chances to talk; use these to good advantage, and you will be pleased to mark your growth in powers of speech.

The third requirement of a good talk is, that you *speak to some one*, or that you keep your hearers clearly in mind. As you are selecting a topic, ask yourself whether it is one in which you are much interested and in which your classmates, too, will be interested. Of course you cannot rouse attention in your hearers if you are not full of your subject and enthusiastic about it. You might as well ask them to warm their hands on a cold stove. You have chosen a subject which is clear, interesting, amusing to you; can you make your hearers feel the same toward it? Can you make your ideas so plain and attractive that even Jack Dull will pay close attention? Of course, you cannot master this art of speaking at one effort any more than you can throw a basket ball perfectly through the ring at your first attempt. Have you pluck and interest enough to learn to conquer your speech, to learn to send your words and thoughts straight home?

Interesting the Audience

Look over your list of topics for talks and select one which you can present in such a fashion that your classmates must surely be attracted. In preparing your talk, put yourself in your hearer's place. How can you gain his attention at the very start? How can you make him see and feel your subject as keenly and vividly as you do? How can you shape an ending which will not simply stop, but will be the strongest part of your talk? How can you

make your hearer feel that you are putting all of yourself into this work?

At the beginning of the class period you may place on the blackboard a statement of the chief objects of the talks about to be given. Keep these clearly in mind both while you speak and while you listen to the talks of your fellow pupils.

Near the close of the class period you may well take time for discussing these compositions. Which speakers gave the impression of really liking their subjects? Were there any talks which would have been better if the speaker had made more careful preparation? Which talks best held the attention of the class? Occasionally an idea put in the form of a question rouses the hearer's interest. Can you suggest any other effective devices for securing attention?

Beginning Effectively

"Well begun is half done," says an old proverb; and certainly an excellent opening sentence does much to gain the respect and interest which attend a good talk. Of course, no two such sentences will be exactly alike, but as a class they are marked by certain characteristics which repay careful study. Thus, an opening sentence may tell us the four *w*'s necessary for understanding a situation,—*who*, *when*, *where*, *what*. Again, it usually plunges straight into the subject without dallying or dawdling; or it may arouse our interest like the ringing of an electric bell; or in some fashion it may enlist our sympathies. Occasionally it gains interest by asking a question, or by using an attractive or startling quotation.

Determine why each of the following opening sentences is especially effective:

1. I might have escaped if it hadn't been for that dog.
2. We crept cautiously around the deserted house and peeped through the broken shutter.
3. When General Grant was besieging Vicksburg, he needed a spy to visit the city and report on its defenses.
4. What would you do if you needed a spring hat and had only one dollar to get it?
5. I am going to tell you of the duck that died twice.
6. It is a miracle I wasn't killed.
7. "Why didn't you stop?" yelled the policeman.
8. I strongly favor this proposal to begin the school day at eight o'clock.
9. Yesterday I had the most embarrassing experience of my life.
10. "There is a burglar in the house," whispered my brother.
11. Shouldn't you like to hear of the most generous woman that ever lived?
12. Grandfather frowned at the tramp and said, "A rolling stone gathers no moss."

Criticize the following beginnings:

1. I couldn't think of anything else to talk about; therefore I am going to tell you a story.
2. The day was clear, and with well filled baskets we started to the woods.
3. I don't believe you will be interested in this, but I am going to tell it.
4. Once there was a man, and he had two boys, and they had two dogs.
5. When I was about four years old, we lived at Princeville, up on the Santa Fé Railroad. It isn't a very large town—only about a thousand inhabitants—farmers. Well, as I was saying, when I was about four years old, we moved to Galesburg.

Keeping in mind the marks of a good beginning, write six good opening sentences and bring them to class. During the discussion note any excellent topics suggested by your fellow pupils and add them to your list. Toward the close of the class period your teacher will appoint a committee to take the beginning sentences prepared for this lesson and from them to select the best. After the committee has made its selection and placed its list on the board, you may copy this list in your notebook.

SECTION II: RECOGNIZING SENTENCES

The Value of the Sentence

Have you ever stopped to think how much of the world's time and energy must be spent in moving people and goods from one place to another? Your mother bringing food to the table and the engineers of a great railway system bearing passengers to California are alike engaged in the work of transportation. You and I are busy hundreds of times every day dispatching our ideas in sentences and receiving the sentences others send us. Sometimes these come in writing, but far oftener they are carried to us through speech.

Without the mastery of sentences the world's work could not be carried on; without them we should probably relapse into savagery. With a sure command of the sentence we can send out our ideas as promptly and effectively as a merchant can forward his goods from some central shipping point.

The sentence is the great unit in dispatching thought and must be thoroughly mastered if we would transmit our ideas quickly and well. We must learn to pack our thoughts into strong, neat, well-built sentences, for thus, and thus only, can they be carried without loss to our hearer or reader. We must study the structure of the sentence; we must learn to recognize sentences; we must gain skill in taking them apart and in putting them together.

A sentence is a group of words expressing one complete thought.

Illustrations:

Spring is our loveliest season.

Frank scored the winning run in the ninth inning.

The Longfellow School is built of red brick.

In what reader did you find that selection?

Read the first paragraph on the second page.

Which Groups of Words Are Sentences?

We must learn to distinguish clearly between a group of words expressing a complete thought and other groups which simply bring up a mental picture. Thus, *The roof of my father's house* calls up a familiar picture, but it does not express a complete thought such as appears in the statement, *The roof of my father's house is stained red.*

Which of the following groups of words are sentences, and which are not?

1. My brother was in France
2. The last battle of the war
3. When he came home
4. He brought me a German helmet
5. The top of the highest mountain in the Rockies
6. Like my Latin best of all my studies
7. Hard, long problems in the arithmetic lesson
8. Hunting for arbutus in the Michigan woods
9. Near a deep river the boy scouts pitched their tent
10. In the morning the sun was shining brightly
11. Coming down the street in our new automobile
12. A big, brown bumble-bee, buzzing in the garden
13. In the last pew were seated my brother and sister
14. Hated to be alone

15. In the morning when the clouds hung heavy and low
16. At Oak Hill where we had a puncture
17. I wandered lonely as a cloud
18. When the morn on the mountain is misty and gray
19. Washington was a native of Virginia
20. Hoping to hear from you soon

(Change into a sentence each of the above non-sentence groups.) *make into sentence which are not*

Bring to class six groups of words, some of which are sentences and others of which are not. When your classmates have decided which of these groups are not sentences, they may change them into sentences.

The Essential Parts of a Sentence

The head of an ax is worth little without a handle, and a bow is useless without an arrow. Similarly, there are two essential parts in every sentence. As you learned in the earlier grades, these necessary parts are the **subject** and the **predicate**.

1. The subject is the naming part. It tells what you are talking about.
2. The predicate is the statement part. It tells what you state concerning the subject.

Subject Part

Predicate Part

Birds

fly.

My father's watch

has a gold case.

The walls of the house

are covered with ivy.

Boys and girls

run and play.

As you have seen, every sentence can be divided into the two essential parts. This division may be shown by drawing a vertical line between the parts. Thus:

Everything for the camp | was in the boat.
I | ran quickly and jumped into the boat.
All the boys in our class | came.

The subject part of a sentence is called the **complete subject**, and the predicate part is called the **complete predicate**.

Point out the subject part and the predicate part in each of the following sentences:

1. The bright, happy day pleased us all.
2. The bird bath in the flower garden was built by Roy and Clem.
3. Our hats and coats were piled on the ground.
4. The lady from New York wore tan gloves.
5. Tin cans and old papers cluttered the street and added to the confusion.
6. The chickens and the ducks fluttered and cackled.

In similar fashion point out the subject part and the predicate part in each sentence in the following theme:

The fine old house on the top of the hill was filled with lumber and junk. Great patches of dirt and cobwebs had gathered in the corners. Chairs, tables, and beds were piled in confusion in all the rooms and even filled the hallway. The looking-glass on the sideboard was dim with age and dust. Books, newspapers, pamphlets, and letters were scattered on the floor, on the tables, and about the hearth. An old hat with a torn brim and a hole in its crown had been thrown on the mantle above the fireplace. Will and his mother gazed about in astonishment. They were oppressed by the size and difficulty of their task. They must put all this confusion into order within one brief week.

Rebuilding a Theme

The following theme was written by a boy in the eighth grade. You will readily see that he had no clear idea of the nature of the sentence, that he did not know how to put together subject parts and predicate parts. Point out the word groups that are not sentences and be ready to suggest the necessary changes for making each express a complete thought. It will be a good plan for some pupil to stand at the board and copy each sentence after the class has put it into the form that seems best.

Last Saturday I took my lunch and went fishing in the Kickapoo, About three miles from Peoria and two from Big Hollow. I had good luck. I caught three small pike and a catfish. And a large carp. Where the railway crosses the deep hole near the bend of the creek. But in the afternoon I heard it begin to thunder. And saw the black clouds gather above the stream. And then heard the raindrops patter on the bridge above me. In about half an hour it cleared up. Then I started for home on the run. And was very glad to hand my mother the fish to fry for supper. I am going fishing again soon.

Sentence Order

Practically all of the sentences we have studied so far have followed the usual word order of giving first the subject and then the predicate. This is called the **natural order**. In questions, in many lines of poetry, and in some other instances the arrangement of the parts of the sentence is reversed.

Predicate Part

In what drawer is
In what county is
On the mountain lived
Into the valley of death rode

Subject Part

my new hat?
Newark?
a hermit.
the six hundred.

Frequently, especially in questions, the words forming the subject part and the predicate part are arranged thus:

<i>Predicate</i>	<i>Subject</i>	<i>Predicate</i>
Have	you	forgotten your ticket?
Can	the Harvard team	beat the Yale eleven?
Where did	you	leave your umbrella?

By re-arranging the words in a question so that they form a statement, we may easily decide to which part of the sentence each belongs.

Point out the subject part and the predicate part in each of the following:

1. Great is Diana of the Ephesians.
2. How wonderful is man!
3. Where did you meet your sister?
4. Are these four red books yours?
5. What have you done with my old sweater?
6. Coming down the street was a big touring car.
7. In his lodge beside a river
Sat an old man, sad and lonely.
8. Over the awful ocean
Her signal guns pealed out.

Recognizing Subjects and Predicates

Copy each of the following sentences and draw a vertical line between the subject and the predicate part. If necessary, arrange the words in their natural order before dividing the sentence into the two parts.

1. A bruised reed shall he not break.
2. A gentle answer did the old man make.
3. Will the gentle showers make pretty flowers?

4. Have you locked the door carefully?
5. Did you hear the concert over the radio?
6. There in the midst of its farms reposed the Acadian village.
7. Sounds of a horn they heard and the distant lowing of cattle.
8. Through vales of grass and meads of flowers
Our ploughs their furrows made.
9. Beneath her torn hat glow'd the wealth
Of simple beauty and rustic health.
10. Once, in a rough, wild country,
On the other side of the sea,
There lived a dear little fairy.

NOTE.—The word *there* is often used as an introductory word, and it may be omitted when the sentence is arranged in the natural order.

Simple Subject

Simple Predicate

You have learned that every sentence may be divided into two parts,—the *subject part* and the *predicate part*, or the *complete subject* and the *complete predicate*.

In every complete subject there is one word, or groups of words, that names something about which the statement is made. This word, or group of words, is called the **simple subject**.

The flowers on the teacher's desk | are beautiful.

In this sentence the subject part, or the complete subject, is *the flowers on the teacher's desk*. The simple subject is the word *flowers*.

The pupils | brought the flowers to the teacher.

In this sentence the words *brought the flowers to the teacher* form the predicate part, or the complete predicate. The word *brought* is called the **simple predicate** because it is the part that makes the statement about the simple subject.

Kinds of Sentences

In your study of sentences, you have noted that they are used for different purposes. Groups of words called sentences tell something, ask a question, state a demand or request, and express sudden or strong emotion. These are the uses of sentences, and according to their use sentences are classified as *declarative*, *interrogative*, *imperative*, and *exclamatory* sentences.

We classify sentences according to their use in order that we may know how to write them correctly.

A sentence that makes a statement is called a **declarative sentence**. It is followed by a period. Like every other kind of sentence, it must begin with a capital letter.

A sentence that asks a question is called an **interrogative sentence**. It is followed by a question mark.

A sentence that expresses a command or request is called an **imperative sentence**. It is followed by a period. The subject of an imperative sentence is very often omitted.

A sentence that expresses a strong or sudden emotion is called an **exclamatory sentence**. It is followed by an exclamation mark. Examples:

Declarative: Frank found a dollar.

Interrogative: Did Frank find a dollar?

Imperative: Find that dollar.

Exclamatory: Frank found a dollar!

In the last example, the way the sentence is written indicates the manner in which the speaker spoke the sentence or the meaning to be conveyed when the sentence is read.

NOTE.—Some grammarians give but two classifications of sentences, *declarative* and *interrogative*. They classify commands and exclamations as declarative sentences and further classify all sentences as either *exclamatory* or *non-exclamatory*.

What kind of sentence is each of the following?

Hold the boat steady. Paddle hard. We shall soon be in the rapids. Can't you see them at the bend? How the waters roar and splash! Fortunately the boat was built to stand hard knocks. What an ugly looking snag we just grazed! Be especially careful now in rounding that curve. Look out for that rock. Aren't you glad we are near home?

Composing Sentences

Bring to class in writing one or ~~two~~ original paragraphs in which each of the four types of sentences is used at least once. If you can write these different kinds of sentences correctly, you have mastered an important essential of written composition.

List on a blank piece of paper the four classifications of sentences. Under each classification, write the sentence or sentences from your paragraph which illustrate each type.

Further Practice in Recognizing Sentences

Pick out the subject and predicate of each sentence in the following; if necessary, arrange the sentences in natural order:

We had now reached the summit of the loftiest crag. For some minutes the old man was too exhausted to speak. "Once I could have guided you easily on this route. Six hours of terror have broken me up. I am really not an old man."

To the right and left lay lines of horribly black and beetling cliff. At a distance was visible a small, bleak-looking island. The appearance of the ocean had something unusual about it. Its general surface grew somewhat more smooth.

Adapted from Poe's *A Descent into the Maelstrom*

To-morrow, in your various classes, you will be making frequent use of sentences. Write out and bring to the language class four such sentences as you may have occasion to employ in other work. Underscore with a single line the subject part in each and with two lines the predicate part. At the beginning of the class period you may exchange papers. If you think that any one of the groups of words used as a sentence on the paper you examine is incomplete, or if either part of the sentence is improperly marked, or if the punctuation is faulty, you may copy on the board the material as you find it and tell why you think it is unsatisfactory.

Do You Need More Drill in Recognizing Sentences?

If your teacher decides that the class, or any of its members, would profit by further drill in recognizing sentences, turn to *Exercise I* on page 468. After this practice exercise has been studied, you will be tested upon it. If this exercise causes trouble, prepare also *Exercises II, III, and IV*.

SECTION III: LEARNING TO OUTLINE

Outlining Materials

In much of our work we may well profit by taking notes which we may afterwards use in making either a rough or a careful outline to guide us in the presentation of our thoughts. These outlines should be a help in preparing our materials rather than in the actual delivery of them. During the class hour these outlines should, as a rule, be in our heads rather than in our hands.

To make such an outline in some simple form, however, gives us a clearer view of our subject by helping us to see more distinctly the relation of part to part. For a short talk some such running summary as the following on the life of Lincoln might be ample:

Birth in Kentucky in 1809. . . humble parentage and hard life. . . removal to Illinois. . . raftsmen, rail splitter, clerk, and lawyer. . . circuit rider and politician. . . legislator, congressman, member of the newly founded Republican party. . . debates with Douglas in 1858. . . nomination and election to the presidency in 1860. . . experience as war president with his cabinet, with congress, with his generals and their troops. . . re-election in 1864 and death a few months later.

For a quick, informal summary of materials a running outline serves our purposes fairly well. If, however, we wish to bring out plainly the relations of the various divisions of our subject, a topical outline will answer much better. Notice what a clear view of the subject, what an effective ordering or relation of ideas we gain from the topical outline of Lincoln's life found on the next page:

THE LIFE OF ABRAHAM LINCOLN

- I. Lincoln the boy:
 - 1. Birth, Kentucky, 1809
 - 2. Humble parentage
 - 3. Hard early life
Pioneer conditions
 - 4. Removal to Indiana and Illinois
- II. Lincoln the young man:
 - 1. Struggle for an education
Anecdotes
 - 2. Raftsman, railsplitter, clerk
 - 3. Law student, admission to the bar, 1836
- III. Lawyer and politician:
 - 1. Riding the circuit
Lincoln as a lawyer
 - 2. In the legislature
 - 3. In Congress
 - 4. Unsuccessful canvass for the senatorship
The Lincoln-Douglas Debates, 1858
- IV. Lincoln as president:
 - 1. Nomination and election, 1860
 - 2. Experiences as president
 - a. With the cabinet
 - b. With Congress
 - c. With England
 - d. With his generals and troops
 - 3. Re-election in 1864
 - 4. Overthrow of the Confederacy
 - 5. Death, April 15, 1865

The division of subjects into their chief parts is a varied task and calls for the use of many different methods. Some

suggestions, however, may be helpful. Frequently, as in the outline just given of the life of Lincoln, we shall succeed best if we follow the order of time. This order of time is especially helpful in telling a story, or in tracing a biography, or in dealing with some historical event. Occasionally the order of time is joined with a second, the order of space. If you will recall in Irving's *Legend of Sleepy Hollow* the account of Ichabod Crane's coming to the Van Tassel home, you will note how the author conducts us first to the farm and then to the house. You will also remember how he describes the porch, then enters the house, pictures the room, and peeps through the open door into another room. Such a topic as The Great Lakes of North America might well be outlined by treating it according to the relative locations of these lakes.

In this topic, too, would probably be used a third helpful method of outlining—from general statements to particulars. In such a division we should first treat those characteristics common to all these lakes and then take up the features distinguishing each. From cause to effect is another valuable method of division. Again, we may state our proposition or subject and then give in order our proofs. Sometimes we may select a central idea or topic and develop it by giving illustrations. This matter of outlining deserves our best attention, for most of us can do little better in fashioning a talk without making an outline than we could in building a house or in cutting out a dress without carefully making and following a plan for our work.

Following an Outline

Read carefully the following story and its outline. Some member of the class may place the outline on the board;

then two or three pupils may in turn tell the story. Be sure that each detail is given in its proper place.

THE PINE-TREE SHILLINGS

As the people of the Massachusetts Colony grew more numerous and their trade one with another increased, the want of current money was still more sensibly felt. To supply the demand, the general court passed a law for establishing a coinage of shillings, six pences, and three pences. Captain John Hull was appointed to manufacture this money, and he was to have one shilling in every twenty to pay him for the trouble of making it.

All this old and new silver being melted down and coined, the result was an immense amount of splendid shillings, sixpences, and three pences. Each had the date, 1652, on one side, and the figure of a pine tree on the other. And for every twenty shillings that he coined, you will remember, Captain John Hull was entitled to put one shilling into his own pocket.

The magistrates soon began to suspect that the mintmaster would have the best of the bargain. They offered him a large sum of money if he would but give up that twentieth shilling which he was continually dropping into his own pocket. But Captain John Hull declared himself perfectly satisfied with the shilling. And well he might be, for so diligently did he labor that in a few years his pockets, his moneybags, and his strong box were overflowing with pine-tree shillings.

When the mint-master was growing very rich, a young man, Samuel Sewell by name, came a-courting to his only daughter. His daughter—whose name I do not know, but we will call her Betsey—was a fine, hearty damsel, by no means so slender as some young ladies of our own days. With round, rosy Miss Betsey did Samuel Sewell fall in love. As he was a young man of good character, industrious in his business, and a member of the church, the mintmaster very readily gave his consent.

The mintmaster was pleased with his new son-in-law, especially as he had courted Miss Betsey out of pure love, and had said nothing at all about her portion. So, when the marriage ceremony

was over, Captain Hull whispered a word to two of his men-servants, who immediately went out and soon returned, lugging in a large pair of scales. These were such a pair as wholesale merchants use for weighing bulky commodities; and quite a bulky commodity was now to be weighed in them.

"Daughter Betsey," said the mintmaster, "get into one side of these scales." "And now," said honest John Hull to the servants, "bring the box hither."

The box to which the mintmaster pointed was a huge, square, iron-bound, oaken chest. The servants tugged with might and main, but could not lift this enormous receptacle, and were finally obliged to drag it across the floor. Captain Hull then took a key from his girdle, unlocked the chest, and lifted its ponderous lid. It was full to the brim of bright pine-tree shillings, fresh from the mint; and Samuel Sewell began to think that his father-in-law had got possession of all the money in the Massachusetts treasury. But it was only the mintmaster's honest share of the coinage.

Then the servants at Captain Hull's command heaped double handfuls of shillings into one side of the scales, while Betsey remained in the other. Jingle, jingle went the shillings as handful after handful was thrown in, till plump and ponderous as she was, they fairly weighed the young lady from the floor.

"There, son Sewell!" cried the honest mintmaster. "Take these shillings for my daughter's portion. Use her kindly, and thank heaven for her. It is not every wife that's worth her weight in silver."

Adapted from Hawthorne's *The Pine-Tree Shillings*

OUTLINE

I. Captain Hull's bargain:

1. The need of money in the colony
2. Captain Hull made mintmaster
3. The magistrates rue their bargain
4. Captain Hull gains many shillings

II. The wedding present:

1. Samuel Sewell wins the plump Betsey Hull
2. Captain Hull orders the scales brought in
3. Betsey in the scales
4. The heavy box of shillings
5. Betsey balanced by the shillings
6. Captain Hull gives these to Sewell

As you have traveled in an automobile over some state highway, you have watched carefully the guide signs and have been glad for what they told you. Think of an outline as a set of guide posts along the path of your oral or written composition.

Practice in Outlining

Read each of the following selections attentively several times, noticing closely the relation of the successive ideas. Make an outline of each selection. Bring your outlines to class and compare them with those prepared by your fellow pupils. What do you learn from this comparison?

Keeping your outline clearly in mind, you may reproduce one of these selections. As your classmates are reciting, watch closely to see that they omit no important details.

SWIMMING THE RHINE

The author, an American aviator, had escaped from a German prison camp. To reach the opposite bank of the Rhine meant Switzerland and liberty.

I got on my feet and, still crouching low, stepped into the water. As I had expected, near the bank it was practically still. The bank went down steeply, and I saw that I could make no distance wading. I stripped off my olive-drab shirt, dropped it with my knife into the water, set my eyes on the opposite bank, and uttering a short silent prayer shoved out into the stream.

I knew then that I had my liberty. The chance of recapture was past. Either I should soon be on neutral soil and a free citizen, or I should have a place in the little cemetery at Basel.

After a few strokes, I saw that my shoes about my neck would be too great a hindrance, and I cast them off into the river. For a while I swam quietly but swiftly, expecting any moment to hear an alarm given and to become the target, under the rays of a searchlight, for the German sentries who were sure to be not far away. But nothing of the kind happened, and after a little I felt myself pass from the eddying waters into the swift current, which picked me up and hurried me on at a tremendous rate. I knew that the time for my utmost effort was at hand. I knew that the treacherous current, which was now kindly assisting me toward the center, would, after I had reached that point, have a similar tendency to hold me in the center. I laid aside my caution and raising my arms out of the water, put forth my best effort.

By this time I began to be affected by the temperature of the water, my head became dizzy, and for a while I thought I was about to lose my grip on myself. All was confusion about me. I feared that I might mistake the bank I had left for the bank I was going toward. I struggled hard to right things in my head and eyes and maintain control of my body.

After a few moments, however, I felt better and my head cleared. I threw every ounce of my strength into the effort. Though I had won one attack, I felt the temperature taking a firmer hold on me. Also, I knew that at any moment I might strike a whirlpool. So I swam as fast as I could. When within about twenty-five feet of the other bank, which was shooting by like scenery out of an express-train window, my hand touched the bottom. I immediately attempted to land, but though the water was not waist-deep, I could not stand against it, and my feet not taking firm hold on the bottom, I was thrown full length down the stream. There I got my first ducking. I soon recovered myself, however, and allowing myself to go down freely with the current, kicked toward the bank with one foot on the bottom. With every step I went downstream fifteen or twenty feet. After a few steps, and when very close, the bottom again disappeared,

and I had to swim. I was in the bend of the river which I had seen from the mountain on the other side, and the bank, being steep and well washed, was passing me like an express train. At first my grasp on the bank was futile; but I scratched and clawed along for a good many feet, and finally succeeded in stopping the bank.

When I pulled myself out, I was not able to stand up. I was very much afraid of falling back into the river in my dizziness. My physical distress was too great, and my danger still too apparent, to enjoy at first the fact that I had reached the neutral shore. I kept on all fours, working my muscles as hard as I could, to stimulate circulation. After a little I was able to crawl up the bank, where I ran around on all fours like a dog, until I was able to stand up. I then took off my wet clothes, wrung them out, and put them on again.

THREE REASONS FOR THE GROWTH OF CHICAGO

One of the obvious causes for the phenomenal growth of Chicago is to be found in its location at the head of that great inland sea which we call Lake Michigan. Almost every important city has grown up at some strategic doorway of commerce. Thus Venice, seated at the head of the Adriatic, became in former times the center of trade for the Near East with Central and Western Europe. London lies as far inland as boats can ascend the Thames. In America New York's splendid harbor and its accessibility to the interior of the country have helped to make that city our chief gateway to European trade. Similarly, Chicago stands at the head of lake navigation, just at a point where it can direct and can profit by the shipping to and from one of the busiest and wealthiest sections of the United States.

This growth has also been fostered by the city's fortunate position as the railway center of our broad land. Naturally we should expect to find the shipping center of any country not far from the center of population, and such is the fact in the case of Chicago. Here meet the great railways from the East and from the West. Here terminates the largest railway system serving the Mississippi

valley. Very naturally the world's greatest railway center has grown by leaps and bounds.

But this development of Chicago has been due not only to its advantages for commerce but also to those for manufacturing. Let us cite but a single example. Our age has rightly been called the age of iron and steel. To convert the iron ore into finished bars of iron or steel requires coal; and furnaces and factories flourish best at those points where iron and coal can be brought together most cheaply and conveniently and the resultant products shipped most easily. All these advantages Chicago possesses in a marked degree; so we are not surprised to find Greater Chicago extending mile after mile along the lake front and showing us one of the world's largest and busiest workshops.

THREE OBJECTIONS TO SLANG

Of the many charges which have been brought against the use of slang, we shall notice only three. In the first place, slang fosters and increases the vulgarity or commonness which necessarily attends any form of flashiness or cheap imitation. For such slang the comic sheets of our newspapers must bear a large share of the responsibility, since they have fathered whole swarms of foolish phrases. These have been taken up by those cheap of mind and have been exhibited as specimens of mental smartness, when in reality they are the marks of a most pitiable mental vulgarity. Surely to live in the world of these cheap thoughts, parroting these cheap words and phrases, leads far down the road toward mental and linguistic commonness and coarseness.

Again, slang is one of the surest signs of mental poverty or of mental laziness. "Words are surprisingly elastic, and yet they have a breaking point; if a word is required to mean too much, it will end by meaning nothing." Many of our slang phrases are the bad checks of intellectual bankrupts. Thus, they speak of a *swell* day, a *swell* gown, a *swell* dinner, a *swell* automobile, and employ this much abused term in a dozen other fashions till it becomes one of those battered slugs of language. Of course, we may not always wish to express a distinct idea concerning,

let us say, the weather; and then, perhaps, we may resort to such linguistic slugs as a *nice* day or *awful* weather. But the distinctive test of good slang from bad is that the former has a real meaning. When such a word becomes definite in its meaning, it has almost ceased to be slang.

Furthermore, any extensive acquirement of slang is a poor linguistic investment. When we gain a fine, serviceable, well-built new word, we have a possession which will be useful as long as we live. But much slang has time only to make a bow upon the linguistic stage before it is hustled off to give place to its successor. The city has nearly forgotten a slang phrase by the time it reaches the country. It is indeed a sorry thing to hear a man or woman repeatedly chirping some stale bit of slang, much as a cricket repeats its monotonous call on a wet September night. Slang is like pancakes, which must be served hot or not at all.

Outlining One of Your Lessons

Often you will be helped in mastering a lesson quickly and well by making an outline of it. Select some lesson from one of your other courses, make a careful outline of it, and bring this to class for comparison with the outlines made by your fellow pupils. If possible, select a lesson which you and your mates will soon use in some other class. Notice how much more rapidly, easily, and thoroughly you can master these materials which you have studied by means of an outline.

Outlines are ready and faithful servants; accustom yourself to calling them in to help you.

SECTION IV:

SIMPLE AND COMPOUND SENTENCES

Kinds of Sentences—Simple and Compound

The first sentences which we framed when we were little children were very simple, and each contained but one subject and one predicate: *Baby likes milk. Where is kitty?* Most of the sentences we still use in ordinary speech are not more complicated: *John came home last night. Please lend me your pencil.* Such sentences we call **simple sentences**. In the examples given above, each sentence contains but a single subject and a single predicate.

Very naturally we often wish to speak of several different objects and to bring together several nouns as the subject of a sentence:

Walter and Herman were both absent this morning.
Peaches, pears, plums, and apples are grown in Michigan.

In each of the above sentences the italicized words are used together as the subject of a single predicate. We say that these words form a **compound subject**.

Similarly, we may wish to make more than one statement about the subject; consequently, we then bring together several verbs as the predicate of the sentence.

John *rolled, and tossed, and tumbled.*
The thief *tripped, stumbled, and fell.*

Here the italicized words form a **compound predicate**.

In the following simple sentences both subject and predicate are compound:

The butcher and the baker yelled and roared and screamed with fright.

The soldiers and sailors fought and bled and died for their country.

(A simple sentence is a sentence that has but one subject and one predicate. Either or both of these may be compound.)

Recognizing Subjects and Predicates

In the following sentences indicate the subject and the predicate, and tell whether each of these parts is simple or compound:

- Diagram*
1. Time flies.
 2. My brother should have come.
 3. Esther and Florence were here.
 4. Where is Joseph?
 5. Tom kicked, bit, and scratched.
 6. The King of England and the President of France were watching.
 7. My father and mother pleaded and coaxed for an hour.
 8. The remainder of the money was spent for pop corn and candy.
 9. The big boys and the little boys, the fat boys and the thin boys, the bright boys and the dull boys were huddled together in that room.
 10. General Grant and General Lee had been fellow students at West Point, had served in the Mexican War, and had faced each other in the Rebellion.
 11. Frank hated and loathed the thought of work.

12. Rats fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats.

Testing Your Mastery of Simple Sentences

Make rapidly four simple sentences, the first containing a simple subject and a simple predicate, the second containing a compound subject and a simple predicate, the third containing a simple subject and a compound predicate, the fourth containing a compound subject and a compound predicate.

Further Drill in Indicating Subjects and Predicates

If your teacher decides that you need further drill in recognizing subjects and predicates, you may prepare *Exercise V* on page 471. Try hard to make a perfect score when your teacher tests you on this.

Compound Sentences

As we gain skill in handling sentences, we gradually find it useful and pleasant to pack several ideas into a single unit. You will recall that the sentences in the first book you used in learning to read were all short and simple, much like those you used in your speech. In time, both in your reading and in your speech, you learned to handle more materials at one time. You learned to join two or more simple

sentences into a larger unit. Once you might have spoken thus:

Washington was a shrewd general.

Washington captured the Hessians.

Now you would probably join these thoughts into a more pleasing sentence and express your ideas thus:

Washington was a shrewd general, and he captured the Hessians.

The sentence thus made by combining two or more simple sentences is called a **compound sentence**.

Compound sentences are simple sentences which have gone into partnership. If two grocers decide to join forces and work together, they become a firm, and each is called a member of the firm. Similarly, when two or more sentences, each of which when alone was an independent simple sentence, are joined, each of these parts of the resulting sentence is called a **clause**.

A group of words which contains a subject and a predicate and which forms a part of a sentence is called a clause.

The clauses joined in a compound sentence are each of equal rank or importance. Hence, they are called **coördinate clauses**. The word *coördinate* means *of equal rank*.

(The clauses of a compound sentence are usually separated by a comma or commas. When the conjunction is omitted, a semicolon should be used.)

I see my duty, and I shall do it.

Those people have wealth, but they are not happy.

The robins are here; the thrushes have not yet returned.

I hate that town; I am going to leave it.

Recognizing Simple and Compound Sentences

Mastering sentences is a long process; it requires time and practice, but it is worth every ounce of effort it costs. If you cannot handle sentences effectively, you cannot speak or write well.

In learning to master the sentence, you must accustom yourself to distinguish simple and compound sentences and to recognize compound subjects and compound predicates in both simple and compound sentences. The clauses of the compound sentences in the following exercise should be separated by commas. The parts of each compound subject and each compound predicate in this exercise need not be so separated.

Read aloud each of the following and tell what kind of sentence it is. If it is compound, mention each clause. Tell what marks of punctuation should be used, and where they should be placed. Point out each compound subject and each compound predicate.

1. We threw down our loads and rushed to dinner.
2. Kenneth has a pair of skates and Harold has a sled.
3. The tramp and the thief grinned at each other.
4. The bells rang and the whistles tooted.
5. Time and tide wait for no man.
6. The righteous shall prosper but the evil shall not live out their days.
7. Winter is here and the snow is falling fast.
8. The old men and the frail women and the little children suffered much during the war.
9. We expected to win the game but we were sadly disappointed.

10. At night he closed his shutters, made fast his door, and drew forth his gold.
11. Rob and Dick, bought and sold ten bushels of apples.
12. Men may come and go, but I go on forever.
13. Life is ever lord of Death and Love can never lose its own.
14. We fished all day, but we caught nothing and were thoroughly discouraged.
15. We shall succeed or we shall fail.
16. Hudson and his crew sailed up the river and hunted a passage to India.
17. Columbus brought wealth to Spain but he was shamefully mistreated and thrown into prison.
18. The day is done and darkness
Falls from the wings of night.
19. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming with silver and gold.
20. Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honor's voice provoke the silent dust
Or Flattery soothe the dull cold ear of Death?

Punctuating Compound Subjects and Compound Predicates

If the parts of a compound subject are not connected by such conjunctions as *and* or *or*, they should be separated by a comma or by commas.

Illustrations:

John and Kate and Mary are our best students. (Commas not needed)

John, Kate, and Mary are our best students. (Commas needed)

More Practice Work

(1) Tell whether each of the following sentences is simple or compound; (2) point out the compound subjects and the compound predicates; (3) supply any necessary marks of punctuation.

1. Harry and Raymond worked and played all afternoon.
2. The big bass drum and the tiny piccolo were carried to the shed and thrown into a corner.
3. She spanked them all soundly and sent them to bed.
4. Grant Hayes Garfield Harrison and McKinley were all soldiers in the Civil War.
5. The vine still clings to the mouldering wall,
But at every gust the dead leaves fall.
6. Oaks elms, maples and hemlocks roared writhed and crackled in the great forest fire.
7. The heavens declare the glory of God and the firmament showeth His handiwork.
8. For an hour the bronco reared, kicked, bucked and plunged.
9. Chicago Peoria Omaha Dakota Schenectady Cheyenne are all Indian names.
10. The farmer plows the field breaks the clods plants the corn cultivates it carefully and finally gathers his crop.
11. The infantry cavalry, and artillery were well organized, did effective work, and gained much credit.
12. The airplanes, the submarines, and the tanks surprised the enemy, played havoc with his plans and overthrew the older methods of warfare.
13. The Johnson Company Brown and Smith and the Western Supply House are three of the largest firms in our town.
(Why should there be no comma between *Brown* and *Smith*?)

Holding to a Single Subject

Lincoln once said, "Never swap horses while you are crossing a stream." By this he meant that we should not change leaders or policies after we are committed to some course of action. Certainly we should regard as scatter-brained any one who, while talking on one topic, suddenly switched to another. Similarly, when we have chosen a subject for a sentence, we should hold to it throughout unless we see some especially good reason for changing. In the World War the Allies worked more effectively after they had given the supreme command of all their forces to one general.

Such a sentence as the following is weakened and made sprawling by its change of subject:

The hunters rushed toward the bear and soon it was surrounded by them.

These same ideas become far more direct and forceful when they are expressed in a sentence with a single subject:

The hunters rushed toward the bear and soon surrounded it.

Why should the following sentences be taken to the hospital, and how should each be straightened and strengthened? Decide upon your subject for each sentence and then stick to it throughout. Make any necessary changes in the wording.

1. Everyone went to the party, and a good time was had by all.
2. The train rushed by, and a cloud of dust was raised by it.
3. My brother sneaked downstairs, and his shoes were in his hands.

4. The halfback raced across the goal, and the game was thus won by him.
5. On the mantle stood an antique clock, and curious old candlesticks flanked it.
6. Aaron Burr killed Alexander Hamilton, and thus a lasting stain was cast on his good name.
7. The rain fell in torrents, and the sewers and gutters were soon filled by it.
8. The primer sprays the gasoline directly into the cylinders, and thus the car is helped to start more quickly.
9. The brakes were in bad order, and a shrill sound was made by them whenever they were applied suddenly.
10. Napoleon won many battles, but his last days were spent in exile on the island of St. Helena.
11. We enjoyed the play called "The Covered Wagon," and it was thought to be the best our theater had ever given.
12. We had not heard from them for several days, and it was feared that there had been an accident.

The Semicolon in Compound Sentences

Whether two or more statements should be joined into one sentence, or whether they should each be expressed in a single sentence, depends first and foremost upon the shade of meaning the writer wishes to convey. If he desires to join these ideas closely, he will use a compound sentence. If he wishes to make each stand out more prominently, he will use independent simple sentences. To a lesser degree the writer will also be influenced by the sound of his sentences, for a long series of short sentences is liable to be jerky and to be suggestive of those used in the kindergarten.

In the compound sentences we have been studying, a comma and a conjunction have been used between the two parts:

Many are called, *but* few are chosen.

I did my best, *but* I could not solve that last problem.

In the following compound sentences the conjunction is omitted, and a semicolon is used between the two clauses:

Cease to do evil; learn to do good.

The Greeks loved art; the Romans loved war.

To know the truth is good; to act it is far better.

When the clauses in a compound sentence are not joined by some conjunction, a semicolon is used to separate them.

Danger! Be Careful!

Perhaps no one fault in table manners more clearly marks a man as ill-bred than to eat with his knife. Anyone who eats thus is at once branded as a boor, a social ignoramus. Similarly, a certain common mistake in punctuation at once marks the culprit as utterly ignorant of the nature of the sentence. You probably have seen such deformed and illiterate sentences as these:

Our neighbors moved in yesterday,' they seem pleasant people.

We did not go last week, it was too cold.

Such mistakes as these show that the writer is ignorant of one of the first principles of writing sentences. Shun such an expression of your thought as you would shun a plague. In each of the two illustrations given above, we have two independent clauses. They might be put into separate

sentences; or, better still, since they are evidently closely connected in the thought of the writer, they may be thrown into one compound sentence with the divisions marked by a semicolon.

Misshapen sentences containing two or more independent clauses separated only by the comma are called **run-on sentences**. Such misuse of the comma is called the **comma fault**.

Reshaping Run-on Sentences

The following material, taken from pupils' themes, has been sent to the sentence hospital. If you feel the clauses are so closely connected that they may best be included in a single sentence, write them as such, inserting the semicolon at the proper point. Otherwise, write them as separate sentences.

1. Jean never told of my mishap, she was a good scout.
2. We left that morning, it was too rainy and disagreeable to stay any longer.
3. In painting a barn use a good quality of paint, this will save you a great deal of trouble later.
4. I didn't mean to cause you all this trouble, I was just trying to fool you.
5. I didn't go to the Hallowe'en party given by our class last night, I was too tired to leave the house.
6. We had good bread and meat at our campfire, the coffee, too, was fine.
7. Three tramps were sprawled out before the fire, one of them was bigger and dirtier than the others.
8. We cut across the fields and turned down Clark's lane, this saved us nearly half a mile.

9. That night we stayed out on the lake for nearly four hours, the moonlight was simply gorgeous.
10. I worked and worked on that puzzle and finally gave it up, what was the use of spending so much time on it anyway?
11. We pleaded with Dick to come out and help the team in the time of its hard luck, we showed him the pressing need of at least one more halfback with some experience in open field work, we talked of loyalty to the old high school and of the shameful disgrace of losing the last game of the season, all of our talk went in one of his ears and out of the other.
12. The next day was spent in breaking the roads, the drifts were very deep.
13. You can't catch us with any such talk again, you have fooled us once too often.
14. At the cracking of the twig the deer started on a wild gallop, that sound meant danger and possibly death.
15. The pioneers formed a ring with their covered wagons, in this ring they placed the women, the children, and the two wounded scouts.
16. My father had eight horses, four mules, ten cows, and a hundred sheep, that meant too much work for a man and a boy.
17. I thought it would be easy to make a radio set, I soon found I was sadly mistaken.
18. Uncle Peter nearly drowned last summer near Shady Park, he lost his balance and fell from the boat into deep water, we fished him out and rolled him on a barrel.
19. My sister went to church last Sunday, she always likes to go to show her new clothes.
20. This morning I got up at five o'clock, first I carried some letters down to the office to get them off on an early train, then I came home and split kindling wood for about an hour, next I pumped up the tires on our car, after that I ate breakfast and came to school.

More Help in Mastering the Run-on Sentence

If you still need drill in recognizing and punctuating run-on sentences, turn to *Exercise VI* on page 472. These sentences are troublesome. If you seem to have mastered them now, you may later use *Exercise VI* for review work.

Additional Practice in Recognizing Sentences

Divide the following themes into sentences; insert the proper marks of punctuation.

GRANDFATHER'S STORY

My grandfather used to tell of a strange adventure which he had he and some other boys had been spearing fish by torchlight in Clear Lake they started home about midnight and had walked nearly a mile through the woods suddenly they seemed to hear an army marching the officers were giving commands the men were keeping step the wagons were rattling along what could it be all the boys heard the noise but could see nothing gradually the sounds grew fainter and then ceased the scared boys ran home and at once told their parents the next day they learned that Fort Sumter had been fired upon the Civil War had begun

WHEN THE CAR HIT ME

Did I ever tell you about my narrow escape from death I had been down town on an errand for father and had just started home I stepped from the curb and right in front of an automobile all I saw was a flash of something coming toward me then I went to sleep and did not wake up for more than an hour where do you think I was then I was on a table in the operating room of our city hospital the doctor was leaning over me and trying to revive me my right arm was broken above the elbow my face

was badly cut and bruised and in one place required several stitches to bring the flesh together I stood the patching and setting pretty well but had a bad chill when they put me in a cot in one of the wards all night they watched me carefully to see that I did not grow worse the next day they told me that I had been thrown thirty feet and had landed on my side and my head I was surely the luckiest fellow on earth to escape without any worse injuries how should you like to have an experience like that I had all I want and should hate to have to go through with it again

In the Sentence Hospital

Study carefully the groups of words in the following themes. Which of them are not sentences? Which are run-on sentences? Rewrite the themes, carefully repairing all incomplete or unsatisfactory sentences, and correct the punctuation. If you wish, you may, of course, divide any compound sentence into two or more separate sentences, or join two simple sentences into a compound sentence. Remember what you have learned about the punctuation of compound subjects and compound predicates.

A TRIP WITH FATHER

My father delivers goods for a large department store, he has done this work ever since I can remember. And long before that, too. Once he let me go with him to help with the goods. Just before Christmas. The children were watching for us. To see if we had any packages for them. We drove a long way, sometimes I would get out and run, it was pretty cold. At noon we stopped built a fire fried some bacon and made coffee. Down in Big Hollow and just off the Farmington road. I ate a lot of bacon and drank three cups of coffee, they warmed me up. And made me forget the cold We passed Murdock's poultry farm. Chickens turkeys ducks and geese were crowded into small pens, they were being fattened for the market. John Murdock

gave us a duck for Christmas. And a goose. I was pleased with the goose but I was happier to have the duck, it was such a fine one. It had a bright beak. It had a dark neck. And a glossy back. We got back home about four o'clock that afternoon. Mother could not believe that the goose and duck were for us and had been given to us, she thought we had bought them. I am going with my father again. When the roads are dry and firm.

WATCHING THE RABBITS PLAY

One summer night I was alone on the back porch, the rest of the family had gone for a ride in the car. The moon was very bright. And the stars, too. I was looking out on our large lawn. There I saw two young rabbits come out to drink at the bird pool. And to play. They would rush toward each other but one would stop. When it had nearly reached its mate. The second rabbit would jump over it and run on. Then they would rush toward each other again. As fast as they could go. This time the second rabbit would stop. And the first would jump over it. They did this at least ten times. And perhaps more. It was great fun to watch them, they were very cunning. I told my brother about them when he came home, he wished he might have seen them.

More Drill in Handling Sentences

If any members of the class need more drill in mastering sentences, they may turn to *Exercise VII* on page 473.

SECTION V:

WRITTEN COMPOSITION AND SPELLING

Making Your Pen Talk for You

When the word composition is mentioned, you are quite likely to think of a written exercise because something that you have composed and written is often called a *composition*; but you must remember that, whether you express your thoughts orally or in writing, it is composition. All that you have learned in regard to composition applies alike to oral and written work. In one respect the written is more difficult than the oral because you must not only arrange your thoughts, but you must also at the same time keep in mind the spelling of the words and the correct use of capital letters and marks of punctuation. Penmanship and the arrangement of the work on the written page must also receive attention. No matter how good the thought may be, if you cannot produce a page that is correct in mechanical details and that presents a pleasing appearance, you are sadly handicapped.

Of course, an education should not be thought of in terms of dollars and cents alone, but necessity compels most pupils to consider the matter of using their education as a means of gaining a livelihood.

Let us take an illustration. Suppose a man is building a house. He buys the best possible materials, but he puts them together in such a way that the completed house is not convenient or in any way desirable, and it does not present an attractive appearance. What will happen when he tries to sell the house?

Now let us suppose that a young person learns a good many facts and gets what might be called a good education, but he cannot express what he knows either in good effective oral English or in correct written form. What chance has he of selling his education successfully as a means of support?

The ability to speak effectively and to write correctly are to an educated person what a hammer and a saw are to a carpenter. They are his working tools without which he is practically helpless.

Essentials of Good Written Composition

In your first lesson in this course you learned four secrets of success in composition. Can you recall what they were? If not, turn back to them and master them once for all.

Now we are ready to learn some ways of helping ourselves to master the fourth of these secrets, namely, expressing our thought in good form. Why is each of the following an essential to expressing our thought properly?

1. We must express the meaning clearly.
2. We must conform to the requirements of good usage.
3. We must produce a pleasing effect.

The first essential requires no explanation. It is of little use to write if we cannot make our meaning clear.

The second essential means that the sentence must be constructed according to the rules of grammar, and that the spelling, the use of capital letters and punctuation marks, and all the mechanical details shall be correct. A large proportion of our work during the year will be given to mastering this essential.

The third essential refers to penmanship and the arrangement of the work on the page. We will consider *form* first.

Form of Manuscript

Can you give three reasons why a school should prescribe a standard form for all written themes? Why are such standards helpful to the pupils? Why are they helpful to the teachers?

Arrangement of the Page

There are six matters that must always be considered with reference to the form of your manuscript; learn these in the order given below; and before handing in any written work in any class, make sure that it is satisfactory in each of these six respects.

(1) **The Title.** Place the title about an inch and a half below the top of the first page; center it; capitalize the first word and all other important words. Do not capitalize articles, conjunctions, and prepositions, such as *the*, *an*, *but*, *or*, *if*, *and*, *under*, *of*, *by*, *on*, unless they begin the title. They are less important words and should ordinarily begin with a small letter. The word *and* should always be written out in full. Leave a line between the title and the first line of the theme.

(2) **Margin.** Leave an inch margin at the left. Do not leave a deeply irregular margin at the right. A page presents a better appearance if the last line is left blank. Do not crowd at the end of the line or at the bottom of the page.

3. **Indentation.** Indent the first line of each paragraph about an inch from the left hand margin.

4. **Numbering Pages.** Number all your pages except the first with Arabic numerals placed at the extreme top and near the middle of the page.

5. **Indorsement.** Place your name, the name and number of your course, and the date in the upper right hand corner of your first page. If your teacher wishes you to fold the manuscript and give it a second indorsement, he will show you how this should be done.

6. **Handwriting.** Take care to form all letters plainly; you might as well omit a word as to write it illegibly. Connect the letters throughout each word; do not separate them into little bunches. Keep one style of handwriting throughout the theme; to change shows weakness. Your handwriting is your trademark.

Minimum Requirements in Form for Written Work

Study carefully the preceding directions and discuss them in class. There is a reason for each of these requirements; can you tell what it is? Before handing in your written work in any class, make sure that you have observed each of these points. After you have had time to master these, your teacher will not accept any written work which violates them.

An examination of the arrangement of the following theme will help you master more rapidly these requirements in form. Study it carefully for each of the six matters just discussed.

~~Walter Jones~~
English I
May 10, 19 -

When I Captured a Burglar

Last summer I had been visiting at my uncle's out on the Knoxville road and came home on my bicycle. I didn't see anyone about the place, but I was not surprised. I thought my father and mother had probably gone up town to do some shopping. As we always left the house unlocked, I knew I could get in. I was barefooted and didn't make any noise when I stepped on the porch. Before I opened the door, I happened to glance into a big mirror in the living room. What do you think I saw there? A burglar was standing in the doorway of my father's closet with his back turned toward me. Maybe you think I wasn't scared!

I sneaked around to a little porch and came into my father's room on the other side of the door where the burglar couldn't see me. Then I gave the door a push and locked it before the thief could turn around to stop me. He kicked and pounded the door, but it was so strong that he couldn't break it. I ran out to the road and called to some men who were driving along on Seventh Avenue. They came in, and then we telephoned to the police. I thought they would never come, but finally they did. Then they unlocked the door and jicked out Mr. Thief. They made him a present of a strong pair of handcuffs and took him for a ride in the police car. As they were going out of the yard, my parents drove up and wondered what had happened. Father said he was proud of me, and for once I was a little proud of myself.

Capitalizing Titles

Capitalize properly the following titles:

- P*
1. a trip to the moon
 2. when i went to the circus
 3. the first day of school
 4. in the coal mine
 5. at home in the woods
 6. when the joke was on me
 7. coming through the desert
 8. my aunt's opinion of president coolidge
 9. a bird in the hand
 10. over the top of mount washington

A Story To Finish

AN EXCITING HOME-COMING

H. A. S. *of the...*

As Bob walked along the street, the old, familiar sights gave him a pleasant thrill of home-coming. He had been sent to open and air the house in preparation for the return of the family the next day from the summer home in Wisconsin.

Realizing his responsibility, Bob was wishing that something would happen to give him a chance to act without the entire family offering suggestions. He cut across the side lawn and pulled out the key to let himself in through the back door. To his amazement he found the door partly open. Cautiously swinging it wider, he stepped into the kitchen and discovered—

Had the house been robbed during the absence of the family? Possibly tramps were preparing their breakfast on the kitchen range. Had firemen forced the back door

to extinguish a fire discovered by the neighbors? Perhaps you can devise some unexpected conclusion. How did Bob act? Did he show that the confidence placed in him was justified?

Finish the story in whatever fashion seems best to you. Do not be satisfied with ending it in a sentence or two; on the other hand, do not drag out the conclusion. A good conclusion will seem probable; it will fit in naturally with the part of the story here given. It must be told simply, clearly, and forcefully. It must hold the reader's attention and interest. Keeping these points clearly in mind, the class will decide who has written the best ending. Remember to apply what you have learned about the form of a page.

Helpful Rules for Spelling

A misspelled word is never excused. Many people will overlook misuses of English, but *no one* will overlook a misspelled word. There is no short cut. You must learn as individuals the larger part of the words that you use. There are, however, a few simple rules that will save you a great deal of time and trouble if you learn them thoroughly. If you have occasion to write *deceiving*, it is a great satisfaction to know certainly whether it is *ei* or *ie*. If you wish to write *drop+ing*, it is a pleasure to feel sure that it is correct to use two *p*'s. Or, if the word is *forget+ing*, you like to know that it is *forgetting*. All this satisfaction you can have at the cost of committing to memory a few rules.

The first rule is so simple that it seems almost ridiculous to put it in this book, but experience has shown that even high school pupils need it.

RULE I

(Silent *e* at the end of a word is dropped when *ing* is added:

love+ing=loving live+ing=living hate+ing=hating

NOTE.—*Singeing* and *dyeing* retain the *e* to distinguish them from *singing* and *dying*. *Hoeing*, *shoeing*, and *tingeing* also retain the *e*.

Exercise

Add *ing* and spell:

- | | | | |
|---------|---------|------------|-------------|
| 1. hoe | 5. come | 9. place | 13. confuse |
| 2. hide | 6. rule | 10. write | 14. relate |
| 3. hope | 7. care | 11. singe | 15. devote |
| 4. shoe | 8. move | 12. invade | 16. repulse |

Make a list of several other words ending in a silent *e*; add *ing* and spell.

RULE II

A final consonant following a single vowel is doubled before an ending beginning with a vowel: (1) in words of one syllable; (2) in words of more than one syllable when the accent is on the last syllable.

NOTE.—The letters *w*, *x*, and *y* do not have the effect of a single consonant at the end of a word.

This is not an easy rule to understand. It may help to make it clear if each part is considered separately.

Note these points:

1. The rule applies to words of one syllable (monosyllable) and to words of more than one syllable when the accent is on the last syllable.

2. There must be a single consonant at the end of the word.

3. The final consonant must be preceded by a single vowel.

This rule applies to so many words that it is well worth mastering.

Practice Exercise

Add *-ing* to the following words and spell. Give the reason for doubling or not doubling the final consonant of the stem word.

- | | | | |
|-------------------------|-----------|--------------|-------------|
| 1. act <i>acting</i> | 11. meet | 21. transfer | 31. control |
| 2. omit <i>omitting</i> | 12. send | 22. limit | 32. occur |
| 3. grip | 13. shed | 23. unfit | 33. allay |
| 4. plot | 14. spin | 24. trump | 34. trumpet |
| 5. blot | 15. split | 25. upset | 35. hamper |
| 6. cut | 16. trap | 26. unwrap | 36. begin |
| 7. burn | 17. post | 27. stamp | 37. prefer |
| 8. bend | 18. swim | 28. honor | 38. compel |
| 9. eat | 19. slit | 29. flutter | 39. allot |
| 10. lead | 20. spend | 30. indent | 40. permit |

Add *ed*:

- | | | | |
|---------|----------|---------|-----------|
| 1. plan | 3. repel | 5. omit | 7. center |
| 2. rob | 4. cram | 6. grip | 8. assert |

Add *er*:

- | | | | |
|---------|---------|----------|------------|
| 1. stop | 3. out | 5. trap | 7. report |
| 2. blot | 4. swim | 6. begin | 8. control |

Mastering Some Spelling Demons

The longest words are by no means those most frequently misspelled. After you have once mastered *Mississippi*, for example, you probably never misspell it. But certain little groups of familiar words, words which you use in your

writing a hundred times as often as you do *Mississippi*, are the great trouble makers. Among these small words most pupils trip oftenest on such little groups as *to*, *too*, *two* and *there*, *their*. These you must now master and master for all time; you must never forgive yourself for misspelling any of these after once you understand them thoroughly.

To is a preposition denoting motion toward some person, place, or thing. *She went to the cupboard.*

Too is an adverb and means either *also* or *more than enough*.

Then, too, we spent too much money.

Two is an adjective, one plus one. *Two books.*

There is an adverb and means *in that place*. *My home is there.*

Their is the possessive or genitive form of the pronoun *they*.

Their home is there.

You are probably familiar with all of these words and in speech have used each of them hundreds and hundreds of times; but have you thoroughly mastered them in writing? For a review fill each of the following blanks with the proper word:

to, too, two

1. ____ apples will not be ____ few ____ bake.
2. ____ paint the fence was ____ much like work for the ____ boys.
3. The weather was ____ bad for the ____ children ____ go ____ school.
4. He had ____ brothers ____ support, and a sister ____.
5. His ____ feet were ____ cold ____ allow him ____ go farther.

their, there

6. ~~There~~ hats were ~~There~~ in the hall; ~~There~~ coats were in ~~There~~ closets.
7. ~~There~~ now, you have broken ~~There~~ toys.
8. ~~There~~ is no need of bringing ~~There~~ books.
9. ~~There~~ on the ground lay ~~There~~ coats.
10. In ~~There~~ company ~~There~~ were many of ~~There~~ old servants.

Fill the following blanks with the proper one of the five forms we are studying:

_____ little boys were _____ busy with _____ play _____ in the yard _____ notice _____ danger. _____ were _____ large dogs, _____ savage _____ be allowed by _____ masters _____ leave the yard. The boys' father had gone _____ his work, and _____ mother, _____, was not _____ warn them of _____ danger. The _____ dogs were trying _____ break _____ ropes and _____ attack the _____ boys. _____ was no time _____ lose if the _____ boys were _____ be saved, for the ropes were quite _____ small to hold the _____ dogs. _____ neighbors rushed _____ rescue and took the _____ boys _____ home. ~~There~~ ~~There~~

Bring to class five original sentences containing the different forms *to*, *too*, *two*, and five containing *there*, *their*. Place some of these on the board, leaving blank the spaces for the troublesome words. The authors of these sentences may call upon their classmates to fill the blanks. Other pupils may simply read their sentences and call for the proper spelling of the speech demon.

here This
Minimum Requirements

Make sure that every member of the class understands and masters the proper use and spelling of these five forms. If necessary, construct more original sentences and drill;

drill on them till every pupil can use them perfectly. Do not be satisfied with anything less than flawless work.

After this you must hold yourself responsible for a thorough mastery of these five forms. Any mistake you may make will be due to carelessness; and carelessness cannot be tolerated. Hereafter, any written work you may hand in will not be accepted if it contains a misspelling of one of these five demons. These are among the Minimum Requirements for the course. They are among a small group of essentials in writing which must be made a part of your habits.

As you give your work a final re-reading before handing it in, watch closely for these trouble makers. Master them now; master them so thoroughly that never again can they mar your writing.

RULE III

When the diphthong *ei* or *ie* has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*.

Exceptions frequently used are *seize*, *neither*, *leisure*, and *weird*.

An old rhyme may help in remembering this rule. It should be noticed that the rhyme applies only when the diphthong is sounded like *e* long or like *a* long.

I before *e*
Except after *c*,
Or when sounded like *a*
As in *neighbor* or *weigh*.

Exceptions: *Neither* has *leisure* to *seize* it.

Oral Exercise

Spell and apply the rule or couplet to each word:

- | | | | |
|------------|-------------|--------------|-------------|
| 1. veil | 7. conceit | 13. yield | 19. deceive |
| 2. niece | 8. skein | 14. conceive | 20. receipt |
| 3. receive | 9. besiege | 15. believe | 21. achieve |
| 4. rein | 10. relieve | 16. perceive | 22. fiend |
| 5. field | 11. shriek | 17. feint | 23. apiece |
| 6. siege | 12. reign | 18. ceiling | 24. deceit |

Minimum Requirements

Master these words thoroughly and make a deliberate effort to use them in your oral and written work during the coming week. Then your teacher will appoint a committee to compose sentences containing these trouble makers. The chairman of this committee will dictate these sentences to the other members of the class. After you have written these, exchange papers and report each instance of a misspelling of one of these demons. Another member of the committee will place each of these misspelled words on the blackboard and keep score of the number of errors. From this list select the six words proving most troublesome, review them at the succeeding meeting of the class, and then add them to your list of minimum requirements.

The Spelling Demons

If we should examine a thousand themes written by ninth grade pupils, we should doubtless discover many misspellings, but we should also perceive that these errors are confined to a relatively small number of words. Experts have made a careful study of thousands of student themes and

have found helpful lists of words most frequently misspelled. The following is a well known list, prepared by Professor W. F. Jones; it is called the *Hundred Spelling Demons*. If you and one of your classmates will take turns in pronouncing and writing these words, you can then readily discover which of them cause you trouble and can then work to master these. When you have made a mistake in spelling, first determine the reason for your error. For example, do you habitually mispronounce such a word as *which*, and therefore misspell it? What letter or letters in the bothersome word are the trouble makers?

Keep your attention fixed firmly on the correct form; write these several times so as to train your mind to make your fingers and your pen behave. Listen carefully to yourself as you spell these words. At odd moments in the school day, think of these trouble makers and review them. Master these spelling demons and make them your friends and servants instead of your foes.

THE HUNDRED SPELLING DEMONS

- | | | | |
|-------------|-------------|-------------|---------------|
| 1. which | 12. since | 23. tear | 34. once |
| 2. their | 13. making | 24. choose | 35. tired |
| 3. there | 14. dear | 25. whether | 36. grammar |
| 4. separate | 15. guess | 26. used | 37. minute |
| 5. don't | 16. says | 27. always | 38. much |
| 6. meant | 17. having | 28. where | 39. beginning |
| 7. business | 18. just | 29. women | 40. blue |
| 8. many | 19. doctor | 30. hear | 41. though |
| 9. friend | 20. believe | 31. here | 42. coming |
| 10. some | 21. knew | 32. write | 43. early |
| 11. been | 22. laid | 33. does | 44. instead |

45. easy	59. know	73. whole	87. color
46. through	60. could	74. won't	88. piece
47. done	61. seems	75. cough	89. raise
48. writing	62. Tuesday	76. wear	90. straight
49. heard	63. every	77. answer	91. sugar
50. any	64. they	78. to	92. shoes
51. would	65. half	79. too	93. enough
52. can't	66. break	80. ready	94. truly
53. sure	67. buy	81. forty	95. ache
54. loose	68. again	82. hour	96. to-night
55. lose	69. very	83. trouble	97. hoarse
56. Wednesday	70. none	84. among	98. said
57. country	71. week	85. busy	99. wrote
58. February	72. often	86. built	100. read

Put every ounce of yourself into conquering these words; you can get a great deal of satisfaction out of making your words behave well, just as you can get pleasure from making the family car or a basket ball do exactly and quickly what you wish it to do.

When you have conquered these words, you may, if your teacher so directs, turn to the Appendix on page 488 where you will find another list of words which often trouble both pupils and grown folk. Have you will power and energy enough to master these?

In this Appendix you will also discover lists of words belonging to various school subjects. Not only should you know the meanings of these words, but you should also be able to spell each of them. You will find these words especially helpful when you come to review your various school subjects.

Coöperative Spelling

With the consent of your English instructor you may appoint committees to consult with your other teachers concerning ways and means of using these spelling lists and mastering them. Perhaps you may decide to include some of the most important of these words in each subject as minimum essentials for that course. These lists will be found especially helpful in reviewing your various courses. If you are studying some subject for which a list is not here given, you may be interested in forming a list of your own containing the words which are essential to the mastery of that course.

SECTION VI: COMPLEX SENTENCES

Do you remember the definition of a clause? If not, turn back to page 60 and master it. What are the marks by which we may recognize clauses? Why is the word *part* important in this definition?

When two or more clauses are joined in a compound sentence, they are called **coördinate clauses**. This means that grammatically they are of equal kind or rank. We compared a compound sentence, you will remember, with a firm made up of two or more merchants who have gone into partnership. But just as in a store one man may be the proprietor and may have working for him one or more assistants or clerks, so in a sentence one clause may be the **principal clause** and may have modifying it one or more **subordinate clauses**. The *principal clause* can stand alone; a *subordinate clause* cannot stand alone.

A **complex** sentence is a sentence that is composed of one principal clause and one or more subordinate clauses.

In examining a complex sentence, look first for the principal clause—find the proprietor. Then notice carefully the subordinate clauses. Many subordinate clauses are like adjectives in that they modify nouns or pronouns; some, like adverbs, modify verbs, adjectives, or other adverbs; others are used like nouns or substantives as the subject, object, etc., in the sentence.

Nouns, and words, phrases, and clauses used as nouns, are often called **substantives**.

In the following sentences the subordinate clauses are italicized and their respective functions indicated:

Adjective: The house *which faces the west* is my home.

Adverbial: I shall be glad *when Mother comes home*.

Substantive:

Subject: *That we should lose* never entered my head.

Object: I believe *you are telling the truth*.

Complement: My belief is *that you are telling the truth*.

Recognizing Principal and Subordinate Clauses

Read each sentence. Then read separately each of the two or more clauses in the sentence. Now decide which is the principal clause and which is the subordinate clause. Tell why one is principal and the other or others subordinate. Tell what each subordinate clause modifies.

1. The Indians had a sort of money, which was made of clam shells.
2. The old house, which had been their home for so many years, was torn down.
3. Harvey, who discovered the circulation of the blood, was an English physician.
4. I lay for some time watching the bustle which succeeded the attack.
5. The cool evening breeze, of which I have spoken, whistled through every chink of the rude building.
6. The large tree which stands in the center of the park is an elm.
7. They were the first white men who had crossed that part of the continent.
8. The only sound which the men could hear was the sluggish murmur of a distant river.
9. I shall come when I have finished my task.

Using Compound and Complex Sentences

You have learned that, when two or more sentences of equal importance have been combined, we may think of the clauses as equal partners, of equal grammatical rank, and we call the whole a **compound sentence**. Thus:

It rained yesterday, and the wind blew hard.

You have also learned that, when two or more sentences of unequal importance have been combined, we call the whole a **complex sentence**. It may help us to understand a complex sentence if we compare the clauses to the officers of a military organization in which there is one supreme officer and one or more subordinates. Illustration:

The children ran home when it began to rain.

In this sentence the important clause is *The children ran home*. The other clause simply tells when they ran home.

Frequently we carelessly put into a compound sentence ideas that are not equal partners because one really qualifies or modifies the other. In such a combination we should, of course, have used a complex sentence. Let us suppose that we wish to unite the two sentences:

It rained yesterday.

I did not go to the picnic.

We must ask the question, *Are the sentences of equal importance, or does one really modify the other?*

A little thought will show that they are not of equal rank. *I did not go to the picnic* is the more important thought, and *it rained yesterday* simply modifies the main thought by telling *why*.

Therefore, we should put the two parts into a complex sentence, which shows clearly by its form that one part is more important than the other. We have

Because it rained yesterday, I did not go to the picnic.

Or—

I did not go to the picnic yesterday because it rained.

When the subordinate clause stands before the principal clause, it should be set off by a comma.

Practice in Combining Sentences

After each number there are two sentences. You are to combine them into one sentence, which may be either compound or complex. If you decide that the sentences are of equal importance, you will make a compound sentence, using some such conjunction as *and*, *but*, or *or*.

If the sentences seem to be of unequal rank, you will, of course, put them into a complex sentence. Make such changes in the wording as may be necessary.

1. Martha stood highest in arithmetic.
Louise stood first in geography.
2. It was time for the train to start.
Lester came running up the steps.
3. We were sitting at the table.
The bell rang.
4. The scouts were very tired that night.
They did not sit up long after supper.
5. Brag is a good dog.
Hold On is a better.
6. We were hiking from Buchanan to Niles.
I lost my pocket compass.

7. The roads were very bad.
We did not make more than twenty miles an hour all the way from Effingham.
8. I hadn't a cent.
I couldn't go to see the game.
9. The nights are hot.
We like to sleep on the porch.
10. The Cubs won the first game.
The Giants won the second.
11. You come over to our house.
We will get our algebra together.
12. The ice was old and soft.
I broke through and nearly drowned.
13. Lois was sweeping and dusting.
She saw the curtains were on fire.
14. The sun came out brightly.
We started to build our fire.

Recognizing Simple, Compound, and Complex Sentences

Classify each of the following sentences as simple, compound, or complex. In each instance defend your classification.

WHEN I HAD TO FIGHT

(1) Yesterday I had my first fight. (2) Since I am a new pupil in this school, the boys had to initiate me. (3) One tall fellow shoved me off the sidewalk, and I shoved him into a ditch. (4) That started the fight. (5) He was big and stout, but I knew more about boxing and was quicker on my feet. (6) When he tried to rush me, I side-stepped and hit him in the eye. (7) That wasn't the thing which he was expecting. (8) Then he grew more cautious and stood at defense. (10) After we had been fighting for about five minutes, I saw my chance, rushed in, and tripped him. (11) At this moment, out came our principal

and hauled us both into his office. (12) Something happened then; it was enough for one morning. (13) Since I had this encounter, nobody has started another fight with me.

WILL'S AMBITIOUS MOTORCYCLE

(1) My cousin Will, who likes to experiment with machinery, decided to build a motorcycle. (2) He bought some old parts of a junk man and put them together. (3) His machine wasn't very handsome, but it would run. (4) That satisfied Will, who wanted speed and did not care very much for looks. (5) In the early morning he filled the tank with gasoline and started out on the Dixon road at a good clip. (6) The day was fine; the road was smooth; the track was clear; the motorcycle ran perfectly. (7) Will kept going faster and faster. (8) As he neared a dangerous curve at a railway crossing, Will decided that he ought to stop. (9) He couldn't. (10) The machine tore ahead, and Will could only cling to the handle bars and hope for the best. (11) As he shot down the main street of a small town, the boys in front of the stores thought he was a racer and cheered him. (12) At last the gasoline was exhausted, and the motorcycle came to a stop. After Will had pushed it to the nearby railway station, he shipped it back to his home. (13) He says that Paul Revere's ride was not nearly so exciting as his.

Packing Ideas Properly into Sentences

Combine into sentences the following groups of ideas. When should the simple sentence be used? the compound? the complex? Make any necessary slight alterations in the wording. Be ready to defend your changes.

1. I was tired. I was hungry. I was ready to cry.
2. The wind howled all night. It went down at sunrise.
3. I could not eat my dinner. I was sea sick. I had a headache.
4. I reached the corner. I looked at the stranger. He wore ear rings.

5. I walked at least two miles. I came to a tumbled down shack. It was covered with vines.
6. Ichabod's horse was called Gunpowder. It was lank and lean. It had lost one eye.
7. We passed through Greenfield. This town is the birth-place of James Whitcomb Riley.
8. One boy was studying his algebra. Another was kicking his neighbor. A third was fast asleep.
9. My aunt kept her cat in a wicker basket. This cat was a big Maltese.
10. We were living in the country. We were nearly killed by a cyclone. It came up suddenly.
11. It was growing dark. It threatened to rain. Farmer Wyman took us home in his covered wagon.
12. Franklin was tired. He was worn with travel. He kept up his courage. He hunted work.
13. I hated that small town. I hated the inquisitive neighbors. I longed to go to Hollywood. I longed to be a star in the movies.
14. Winter came. Deep snow covered the ground. The squirrels feasted on their store of acorns and walnuts.
15. The tailor sings at his work. He whistles at his work. He is a jolly little fellow. He has a double chin.
16. The streets were slippery. They were covered with ice. Our car skidded. It hit a lamp post. It just missed a little child.
17. Clarence Maxwell is in the sixth grade. He ranks first in his class. He sells newspapers and magazines on Saturdays. He takes care of Mr. Fisher's yard and furnace.
18. I was in Yellowstone Park. This is in the northwest corner of Wyoming. I was with Uncle Alfred and Aunt Anna. I fed the bears peanuts and pop corn.

19. Great clouds of smoke poured from the windows. These windows were on the third story. They were in a brick building. This building was on Cass Street. The fire engine came clanging down the street. It stopped at the corner.
20. Ray and Allen hung a trapeze in the garage. The garage belonged to their father. They put into a box their yellow cat. This box had slats nailed on its front. They advertised their circus on a card. This card was placed on a tree in front of their home. They charged an admission of ten pins.

Another Form of the Compound Sentence

Sometimes we find a compound sentence in which one or more of the members may be complex. One of our chief reasons for studying such sentences is that we may learn to punctuate them.

Every compound sentence should be divided into its parts by some punctuation mark. A compound sentence may have any number of parts, but for convenience in this discussion we will consider that it is made up of two parts. In a sentence like the following a comma shows the division clearly:

The teacher dictated the sentence, and a pupil wrote it on the blackboard.

Sometimes there is a comma within one or both parts of a compound sentence. In some way you need to show that the punctuation mark which divides such a sentence into its two parts is different from the comma or commas within the parts. Let us suppose that you have written a sentence like this:

When the teacher came, the door was locked, and Frank, who was standing near, went for the key.

Is there anything to show the reader which is the especially important comma that divides the whole sentence into two parts?

Of course, if you are writing with a pen, you can make a very large black comma, or you can use red ink; but neither of these ways would be very satisfactory. To meet this difficulty, it has been agreed by common consent to use a semicolon to show the chief division. Then the sentence that we used for illustration will look like this:

When the teacher came, the door was locked; but Frank, who was standing near, went for the key.

Notice how easy it is now to see the dividing point between the two parts of the sentence. You will remember that the semicolon is a little stronger than the comma and comes next to it in rank.

Analyze the following compound sentences into their chief clauses; then insert the necessary punctuation.

1. After we were thoroughly settled in our new home, we liked the place better, but we still longed with all our hearts to be back in Elmwood.
2. If Napoleon had only thought to bring up his horsemen he might have won the battle but in the excitement he seemed to overlook them entirely.
3. I certainly do not wish to make a fuss at this stage of the work and seem a quitter but if you mean to try anything as contemptible as that on Lester and Rodney you need not expect to count on me.
4. When the owl came swooping into the yard all the other birds voiced an indignant protest not until I had taken a pole and driven away the intruder did they cease screaming and chattering.

5. After the Rantoul team had thrown that first basket so quickly the crowd looked for an easy victory but they had not counted on Jack Watson who did not know the meaning of defeat.
6. If we can't go to Grandmother's for Thanksgiving dinner I shall be sadly disappointed but if we can't go for the Christmas holidays I shall feel the sting ten times more sharply.
7. When I first secured and read a copy of *Treasure Island* I stayed up till long past midnight but even if that book had been twice its length I could not have put it down before finishing.
8. Whenever little Jeannette planned a career for herself she determined by all means to be a nurse but after she had been sent to the hospital for a severe operation she decided to change her plans.
9. The Wilson family who have always kept a great many fine chickens have some decided ideas concerning the duties of neighbors but the Pattons who take a great pride in their excellent garden hold some quite different views.
10. When I was a very little child and when I was a youth I longed to travel far away over the mountains and though I am now old and grey and feeble with years I still burn with that same keen desire.

Subordinate Clauses Used as Substantives

1. **What I wish** is none of your business.
2. From **where I stood** I could watch the game with ease.
3. That book is **what I want**.
4. He told me **I was quite right**.

In the first sentence the clause *What I wish* is the subject.

In the second clause *where I stood* is the object of the preposition *from*.

The clause *what I want* in the third sentence is used as a predicate noun, and in the fourth the clause *I was quite right* is the object of the verb *told*.

Using these four sentences as guides, indicate the function of the subordinate clauses in each of the following sentences:

1. That we should fail never entered our heads.
2. Work wins is a good motto.
3. We value a man not for what he says but for what he does.
4. Do you know when the next train is due?
5. This life is what we make it.
6. My greatest fault is that I am careless.
7. My mouth still waters at the thought of what we had to eat.
8. Why I should have acted thus still puzzles me.
9. My belief is they are a set of rowdies.
10. From where I was watching I could see the children playing.
11. Know what you want and what you will get.
12. My prayer is that I may live a pure life.

Test Number I: Recognizing Simple and Complete Subjects

Here is a test to determine how completely you have mastered one important part of the study of the sentence. Prepare carefully the following exercise. During the class period copy each sentence as your teacher reads it. Draw a single line under each complete subject and two lines under each simple subject. If the simple subject is also the complete subject, you will, of course, underscore it twice. Go over your finished work carefully to detect any mistakes; then exchange papers. As you and your classmates decide upon each correct answer, grade each of the sentences on the paper you are marking either 10 or 0. How many pupils made perfect scores? What was the average score

made by members of the class? If your teacher thinks it advisable, you may, within two weeks, take this test again to see if each member of the class cannot then make a perfect score.

1. Horses run.
2. The man in the car is my father.
3. The radio which we purchased was delivered yesterday.
4. A long, raw-boned, grizzled fellow in a brown suit was sitting in front of the store.
5. Walking is good exercise.
6. Into every life some rain must fall.
7. In times of calm weather the keeper of the lighthouse could see Michigan City.
8. The tramp who came to our door was grimy and dirty.
9. We were then living in the country near the village of Crown Point in Georgia.
10. Sir Walter Scott was much pleased by the news.

Test Number II: Recognizing Sentences

Here is another test of your mastery of sentences. Number the lines on a piece of paper from 1 to 10. As your teacher reads, write *C* for those numbers that are sentences and *I* for those that are not. Your score equals the number right.

- ☒ 1. The wrens and the robins have come back to our yard.
- ☐ 2. And the bluebirds and the thrushes.
- ☒ 3. We who believe that America is a lovely land.
- ☒ 4. Help Arthur bring in those chairs.
- ☐ 5. Over the hills and far away
Scampered the cunning fox.
- ☒ 6. In the evening when we had finished our work and were sitting under a tree.

7. The beginnings of Franklin's good fortune are to be found in his habits of industry.
8. This never happened, for the next morning we moved to Springfield.
9. Hoping that you will consider my application favorably.
10. If my parents think it best and give me permission to go camping with you.

Test Number III: Classifying Sentences

As your teacher reads each of the following, write the corresponding sentence number and indicate whether the sentence is *simple*, *compound*, or *complex*. Your score equals the number right.

1. The boys celebrated the return of spring.
2. While we were waiting for the car, it began to rain.
3. An old, worn, dirty sweater had been thrown on the trunk.
4. I couldn't eat another piece of watermelon; I have had quite enough.
5. The day was gradually drawing to its close, and the stars were beginning to shine in the sky.
6. After I had given our car a thorough washing with the hose, I polished it carefully with a chamois skin.
7. The man from the smallest of the three towns purchased a fine radio set for his two young nephews.
8. While I was severely sick at the hospital, I hadn't the slightest interest in our team; but, after I began to recover from the operation, I was eager for every scrap of news concerning the games.
9. Though we had only a few dollars left, we determined to push on to Atlanta.
10. I hated to get up; the bed was very warm and comfortable.

SECTION VII: ORAL COMPOSITION, *Continued*

Good Form in Speech

We have already learned three characteristics of a good talk. What are they? To these we shall now add a fourth—the talk must be given in good form. Under this heading are included several requirements. The first of these is that the speaker stand erect and face his audience.

A slouchy body usually indicates a slouchy mind. Stand squarely on both feet; don't lean on the desk unless you are so ill that you cannot stand otherwise; don't keep twisting and turning your hands. If you cannot make a better use of them, let them rest at your sides. If the driver of an automobile kept twisting and turning across the highway, you would take him from the wheel. Can you manage your body with half the skill you can show in handling a car or in playing some game? Control of the body is one of the very important matters of good form in speech. Master it.

Along with control of body goes control of voice. If we do not speak so that we can be heard distinctly and understood, we had better not speak at all. Here are some helpful suggestions:

1. Open the mouth so that the words can come out. Don't swallow them.
2. Speak distinctly. To gain distinctness, pretend you are talking into a telephone. Practice this at least ten times and notice the decided improvement in your speech.

3. Watch especially the opening and the closing sounds of your words. Don't let those final *t's*, *d's*, and *ng's* shirk and run away; make them help carry your thoughts. Use your lips; don't let your words strain out between them. Have you ever noticed how you can often read the words from the lips of the actors in the motion pictures?
4. Speak to those in the rear of the room; pretend they are slightly deaf. This does not mean you must yell at them, but that you must use your voice.
5. Speak slowly. Addressing an audience differs from ordinary conversation in that more time and energy must be allowed for forming and dispatching your words.

Practice carrying out these suggestions both in your language lessons and in your other classes. By friendly criticism and suggestion help your fellow pupils in applying them. If in any class you cannot hear distinctly, make that fact known.

With control of the body and of the voice goes correct form in the pronunciation of words. Acquire the habit of consulting the dictionary. Don't misuse your words, but learn to pronounce them correctly. Again, you must keep after your speech till it is free from grammatical faults. If a speaker says *I seen it* or *I done it*, he at once stamps himself as belonging to the uneducated. In many audiences a grammatical error rouses much the feeling that would prevail if the speaker should say that $9-2=6$, or that Pittsburgh is the capital of Pennsylvania. If you made a mistake, go back and correct it. Don't spoil your sentences by sprinkling them with *why-a*, *well-a*, *then-a*. Do not string your thoughts along with a series of *ands*. If you need time to think what should come next, pause for a moment. It is far better to say less than to keep linking your thoughts, as if they were sausages, with a string of *ands*.

Speech Targets

Study carefully what has been said about good form in speech. As you read every sentence, stop to think whether the fault suggested applies to your own mode of talking. Come to the class prepared to tell what you regard as the chief defects in your talks and how they may be overcome. After you and your mates have decided what in your class are three or four of the most serious weaknesses, those which should be first attacked, you may make two guide charts or targets, one to be placed on the front board before the listeners, and the other on the back board facing the speaker. Do not include many points, for you will not make much progress unless you strike at only a few things at a time.

Here is a sample set of targets:

Front Board

Back Board

Is the speaker helped

- | | |
|---|------------------------------|
| (1) by good position of head
and body? | (1) Head up, shoulders back. |
| (2) by standing firmly? | (2) Stand on both feet. |
| (3) by hands and eyes? | (3) Look at your audience. |

Here is another set of helpful targets:

Front Board

Back Board

- | | |
|--|---|
| (1) Was the opening sentence
effective? | (1) Gain attention at once. |
| (2) Could you follow the
talk easily? | (2) Present your thoughts in
good order. |
| (3) What can you say of the
closing sentence? | (3) Close; don't simply stop. |

Here is a third set of targets:

Front Board

Back Board

Does the speaker

- | | |
|----------------------------------|---|
| (1) talk distinctly? | (1) Can everybody hear you? |
| (2) sound final letters clearly? | (2) Watch final <i>d's</i> , <i>t's</i> , and |
| (3) avoid <i>and</i> sentences? | <i>ng's</i> . |
| | (3) Avoid <i>and</i> sentences. |

You may now construct a set of speech targets which you think will be especially helpful to your class. Do not include more than two or three objectives in the target, but make sure that these are the most important and necessary for the class.

Using Speech Targets

After you have constructed a speech target, prepare to use it. Choose one of the following topics for a three minute talk.

1. Getting Subscriptions for a Magazine ✓ ✓
2. Selling Red Cross Seals ✓
3. Conducting a Food or Candy Sale ✓
4. The Best Automobile for the Price ✓
5. Our Neighborhood Grocery
- 6. How To Select a Good Grape Fruit —
7. Our Next ~~+~~ Game
8. When Some One Chased Me ✓
9. Studying the Telephone Book
10. How To Wax a Hardwood Floor
11. How To Sharpen a Lawn Mower
12. How To Make Fudge ✓

If you prefer, you may, with your teacher's consent, use one of the topics from your own list. Prepare a brief outline to be placed on the teacher's desk just before

you begin to talk. While you are speaking, keep firmly in mind the aims expressed in the target which you are facing. Strike as true and straight as you can at these objectives you have set up. In judging a classmate's speech, disregard for the present all matters except those suggested by the target. Help each other to shoot straight at these few marks, and do not be satisfied until the class has made progress.

What other speech targets do you need, and how shall these be prepared and used?

Reporting Progress

You can and should gain much from the talks you are giving in class, but these are not enough. Every day you have many chances to practice this art of talking well, which you are striving to master. Your parents will be pleased to hear the many interesting things which are being told in the language class. Little children are always anxious to listen to a good story. Can you hold their attention and interest? You may belong to some club or some young people's society where you may be called upon to talk. In your other classes you have each day splendid chances for practice in oral composition. Every time you have an opportunity to speak, try to do your best. Keep in mind your targets, and aim at them.

What other chances have you for practice in talking well? Discuss these matters with your teacher and fellow pupils and decide upon a date when each member of the class may report on the progress made.

Learning from Good Speakers

Every class has frequent chances to listen to good speakers. You may hear them in your school assemblies, or in some

lecture course, or in some local church or community meeting. If the opportunity is offered, the whole class should attend some lecture; if not, the members may listen to different speakers. Before hearing the talk, review and fix in mind the various points which you have learned mark the good speaker. After listening to the talk, judge it according to these standards.

What qualities marked the speech as a good one? Where was it weakest? What did you learn from it which will be helpful to you in improving your own talks? Be ready to contribute at least four points to the class discussion.

Banishing the *and* Sentence

Possibly you may have been guilty of a recitation which strung all of its ideas on such a thread of *ands* as the following:

The British soldiers landed **and** they marched up to the American trenches **and** they kept firing all the time **and** the Americans did not fire because they did not have any powder to waste **and** finally they did fire **and** they killed many British soldiers **and** the British retreated **and** finally they came back again **and** they stormed the trenches **and** drove away the Americans.

We started for Turkey Run at eight o'clock Saturday morning **and** it had been raining **and** the roads were bad **and** we had to make a detour **and** we did not reach there till nearly ten o'clock **and** then we had a fine time in the woods **and** there we saw many strange birds **and** then we went in swimming **and** then we played all kinds of games **and** about four o'clock we piled into the car **and** we had a better trip **and** we reached home in time for supper.

If you yourself have not been guilty, doubtless you have heard many other students who were. Why do pupils force their ideas into such long sausage-like speech, linked with a

set of *ands*? The answer is not far to seek. The speaker does not know what he wishes to say next; consequently he throws in an *and* to tide him over till he can grasp another idea.

As a first aid in conquering this detestable habit, train yourself to speak slowly. When you have finished a sentence, keep still till you are ready to give the next.

Again, make deliberate use of more complex sentences. *Who*, *which*, and *that* are very handy and serviceable friends in forming good sentences, as are also such convenient helpers as *when*, *while*, *because*, *since*, *after*. Cultivate their acquaintance and deliberately put them to work to aid in conveying your thought. Furthermore, such expressions as *In the next place*, *After that*, *consequently*, or *therefore* will often bring out neatly and exactly a relation of ideas which you bungle when you use a stupid, meaningless *and*.

Keeping in mind these different kinds of help, you may take to the sentence hospital the two faulty recitations given before and remove the superfluous *ands*. In some instances no connective is needed; in others you must find a good substitute for the *and*. Write out your work carefully, bring it to class, and compare your results with those of your fellow pupils. When in each instance the class decides upon the best re-arrangement, one member may copy the work on the board.

Reproducing Stories

After mastering the contents of one of the following stories, come to class prepared to tell it. In giving it, do not begin a single sentence with *and*. Take plenty of time to think just how you wish to start each sentence.

HOW THE SCOTS ESCAPED THE ENGLISH

The Scottish army kindled great fires through their encampment, and made a noise and shouting, and blowing of horns, as if they meant to remain all night there, as before. But in the meantime, Douglas caused a road to be made through two miles of a great morass which lay in their rear. This was done by cutting down to the bottom of the bog, and filling the trench with fagots of wood. Without this contrivance it would have been impossible that the army could have crossed; through this passage, which the English never suspected, Douglas and all his men moved at the dead of night. They did not leave so much as an errand-boy behind, and so bent their march toward Scotland, leaving the English disappointed and affronted. Great was the wonder of the English in the morning when they saw the Scotch camp empty and in it no living man except two or three English prisoners tied to trees, whom the Scots had left with an insulting message to the King of England, saying that, if he was displeased with what they had done, he might come and revenge himself in Scotland.

Adapted from Scott's *Tales of a Grandfather*.

BRUCE AND THE SPIDER

Bruce was looking upward to the roof of the cabin in which he lay; his eye was attracted by a spider, which hanging at the end of a long thread of its own spinning was endeavoring to swing itself from one beam in the roof to another for the purpose of fixing the line on which it meant to stretch its web. The insect made the attempt again and again without success; at last Bruce counted that it had tried to carry its point six times, and been as often unable to do so. Then it came to his mind that he had himself fought just six battles against the English and their allies, and that the poor persevering spider was exactly in the same situation with himself, having made as many trials and been as often disappointed. "Now," thought Bruce, "if the spider tries again and succeeds, I will venture a seventh time to try my fortune, but, if the spider shall fail, I will go to the wars in Palestine and never return to my native country more."

While Bruce was forming this resolution, the spider made another exertion with all the force it could muster, and fairly succeeded in fastening its thread to the beam which it had so often in vain attempted to reach. Bruce seeing the success of the spider resolved to try his own fortune; and, as he had never before gained a victory, so he never afterwards sustained any considerable or decisive check or defeat.

Adapted from Scott's *Tales of a Grandfather*.

GULLIVER AMONG THE GIANTS

The Queen, who often used to hear me talk of my sea voyage and took all occasions to divert me when I was melancholy, asked me whether I understood how to handle a sail, or an oar, and whether a little exercise of rowing might not be convenient for my health. I answered that I understood both very well; but I could not see how this could be done in their country, where the smallest rowboat was equal to a first-rate man-of-war among us. She said that, if I would contrive a boat, her own joiner would make it, and she would provide a place for me to sail in. The fellow was an ingenious workman, and by my instructions in ten days finished a pleasure boat with all its tackling, able conveniently to hold eight Europeans. The Queen ordered him to make a wooden trough three hundred feet long, fifty broad, and eight deep, which being well pitched to prevent leaking was placed on the floor along the wall in an outer room of the palace. Here I often used to row for my own diversion, as well as that of the Queen and her ladies. Sometimes I would put up my sail, and then my business was only to steer while the ladies gave me a gale with their fans; and, when they were weary, some of the pages would blow my sail forward with their breath while I showed my art by steering starboard or larboard as I pleased. When I had done, my attendant always carried my boat into the closet and hung it on a nail to dry.

From Swift's *Gulliver's Travels*.

The Class Bulletin Board

Have you ever stopped to think how much great commercial firms pay every year to familiarize the nation with the names and the virtues of their products? Sometimes that amount runs into the millions annually. Doubtless many a firm would pay a surprisingly large sum to be allowed to advertise its products in your class room. Have you a bulletin board to help you advertise Good English more effectively? If you have one, are you using it to the very best advantage?

Bring to class a theme of about two hundred words on some topic connected with The Bulletin Board and Its Use. Here are some questions which may help direct your thinking:

Where in your room is the best location for a bulletin board? How large should this board be to meet your needs best? Which would make the better board, soft pine or a cork carpet?

How may the board be made useful in assigning lessons? In showing the progress of the class? In providing good materials for composition? In supplying readers for themes? In fighting the speech and the spelling demons? In directing the class to better reading? In increasing the general information of the class? In creating a wider interest in the study of words? How can it be used in furthering each of the four great aims of composition which you learned in the first lessons in this book?

Before handing in your theme, go over it carefully to see that it meets all the Minimum Requirements.

Taking Action. If the class has no bulletin board, what kind of one does it wish; how can it procure this? If the class has one, how can it make a more profitable use of this? In many schools class committees are appointed, each to

serve for a week, to discover and also to receive from other members good materials for the bulletin board, and with the advice and assistance of the teacher to prepare frequent displays which may further the work of the class.

Closing a Talk Well

Just as a football team may play brilliantly but lack the driving power to force the ball over the goal, so many speakers fail because they have not learned to give their talk that final, forceful touch which sends it straight home.

A poor speaker wanders along without knowing where he is going. Instead of arriving somewhere, he simply stops with some such statement as "I can't think of anything more to say." A good speaker has something very definite he wishes to say. He advances in logical order from one idea to the next. He finishes his presentation and knows when he has reached his goal just as truly as the conductor recognizes his destination when he shouts, "Chicago. As far as we go."

Furthermore, the good speaker ever keeps his hearers clearly in mind and strives to increase their interest by saving one of his strongest points till the last, or by trying to end with a surprise. In other words, he works toward a **climax**. *Climax* is the Greek word meaning *ladder*. In a climax we mount from step to step, higher and higher, to matters of ever increasing importance and interest. As we rise to the last step, we may see something which surprises us, or we may catch a view of our subject as a whole. In any case, we feel that we have not simply stopped, but have come to a conclusion. What elements mark the close in each of the two following stories?

Willie rushed into the house shouting, "Mother, come; come at once! Father has fallen into the mud. He's way in—up to his ankles."

"But, Willie," remonstrated the mother, "if he is in only up to his ankles, he can get out alone."

"No, no, he can't," roared Willie; "he fell in head first."

The distinguished authority on the novel, Sir Walter Raleigh, was to speak at Princeton University. He was to be met at the railway station and conducted to the hall by a student who had never seen him and who had received only a vague description of his personal appearance. Approaching a stranger who had just left the train, the student raised his hat and said politely, "Pardon me, but are you Sir Walter Raleigh?" The stranger, suspicious of some college trick, replied promptly, "No, I am Humphrey Gilbert. Raleigh is in the smoking car, playing cards with Queen Elizabeth."

Why is the following close of Poe's *The Pit and the Pendulum* regarded as one of the most successful and powerful endings ever given a short story?

(After escaping other dangers, the narrator has been forced to the edge of the pit by red-hot iron walls closing in on him.)

"There was a discordant hum of human voices! There was a loud blast as of many trumpets! There was a harsh grating as of a thousand thunders! The fiery walls rushed back! An out-stretched arm caught my own as I fell, fainting, into the abyss. It was the General LaSalle. The French army had entered Toledo. The Inquisition was in the hands of its enemies."

Comment on the following endings of themes:

"Finally I managed to worm my way under the barbed wire fence, crawled along the ditch, and at last stood up and ran for dear life.

"That was my first and last adventure in stealing apples."

“Last of all, rub the surface carefully and lightly with finely powdered pumice stone and either a thin oil or water. Soon the soft, rich colors will appear and fill you with joy at having finished well your first task in restoring a piece of old mahogany.”

Study the endings of other themes given in this book, such as that of *How I Earned My First Money*, page 30; *When the Car Hit Me*, page 69; *Grandfather's Story*, page 69; *When I Captured a Burglar*, page 76; *St. Louis in 1870*, page 196. Come to class prepared to make at least three good comments on these endings.

Using the Bulletin Board

Clip from some newspaper or magazine two good endings of stories or articles and be ready to tell why you think each is praiseworthy. Place the best of these on the class bulletin board where they may be studied by your fellow pupils. Whenever in your reading you discover other good endings, clip or copy them and display them on the bulletin board. Perhaps you may chance to hear some speaker end a talk effectively. If so, reproduce the close and place it on the board.

Watching the Endings of Your Talks

From your list of topics for oral composition select one which you think will permit an especially good ending. Does any topic suggest to you a series of incidents rising to a climax? Do any of the topics suggest an ending with a surprise? If you wish, you may tell some interesting incident or anecdote which you think has an unusually good ending.

This matter of securing a good ending is so important that it deserves plenty of time for study and discussion after you have given your talks. Which ending did you

regard as the best? Can you suggest how any ending might have been improved?

Now that you realize how important is a fine, strong close, and have learned how to improve the endings of your talks, never be satisfied until you have planned carefully that part of each of your compositions. Probably before long you will be called upon to present a written report or to give a long oral recitation. At every opportunity try to fashion an effective ending.

SECTION VIII: PARTS OF SPEECH—THE NOUN

The Eight Workmen Used in Building Sentences

Throughout the earlier lessons of this course it has been assumed that you would remember what you had previously been taught about recognizing the parts of speech, and to them references have occasionally been made. It is now advisable that you should review what you have doubtless already been taught about these parts of speech and that you should also become more intimately and fully acquainted with them.

In a modern workshop each man has his particular place. Sometimes, of course, a workman may be taken from one job and put on another, and every man is not asked to help on each task. Somewhat similarly, in the building of sentences there are eight **parts of speech** which may be employed. One word may in turn serve several different uses. According to their function in sentences words are classified into the following eight groups or eight *parts of speech*:

1. **Nouns**—words used as names.
2. **Pronouns**—words used in place of nouns.
3. **Adjectives**—words used to modify or limit nouns or pronouns.
4. **Verbs**—words used to assert, to ask, to give commands.
5. **Adverbs**—words used to modify or limit verbs, adjectives, or other adverbs.
6. **Prepositions**—words used to show the relation between a noun or pronoun and some other part of the sentence.

7. Conjunctions—words used to connect words, groups of words, phrases, or clauses.

8. Interjections—words used to express strong or sudden emotion.

Mastering Nouns

In the first book of the Bible we read how Adam went about the Garden of Eden, giving names to the animals. Even in his time nouns were the most numerous and important class of words. When as babies you and I began to talk, our first and most necessary words were such nouns, or names, as *mamma*, *papa*, *baby*, *kitty*, etc. To-day our language seldom adds to its stock a new preposition or conjunction, but the latest issue of any large dictionary will contain hundreds of new nouns because new wants, new discoveries, new inventions are constantly calling for more nouns or names.

Some nouns are names of things which we know about, but which we cannot see or touch. Illustration:

The boy lost all **hope** of winning the prize.

Perfect love casteth out **hate**.

Occasionally several words are used together as a name: the **Cape of Good Hope**, the **Isthmus of Panama**, the **Duke of York**.

The same word may be used to perform different duties. Here are three sentences, in each of which one word serves as a different part of speech:

Noun: **Spring** is a happy season.

Verb: The boys **spring** out of the boat.

Adjective: That **spring** hat is a beauty.

The function or use of a word, its relation to other words in the sentence, must determine the name given to it, just as a baseball player, when moved to different positions, becomes a pitcher, a catcher, or a fielder.

The simple subject of a sentence is always either a noun or a word or group of words used as a noun. Any word or group of words used as a noun may be called a **substantive**. If it is the subject of a sentence, it is called a **subject substantive**.

Noun: **John** is six feet tall.

Pronoun: **He** weighs nearly two hundred pounds.

Group of words used as a noun:

To labor is to pray.

Digging ditches is hard work.

I know what I shall do.

Recognizing Nouns

Read the first sentence in the following story and point out the words that are used as nouns. One of your classmates may deal similarly with the following sentence, and so on through the story.

MIDAS AND HIS GOLD

Midas made it his custom to pass a large portion of every day in a dark and dreary apartment under ground, in the basement of his palace. Here he kept his wealth. To this dismal hole—for it was little better than a dungeon—Midas betook himself. Here, after carefully locking the door, he would take a bag of gold coin, or a gold cup as big as a washbowl, or a heavy golden bar, or a peck-measure of gold-dust, and bring it from the obscure corners of the room into the one bright and narrow sunbeam that fell from the dungeon-like windows. He valued the sunbeam for no other reason but that his treasure would not shine without its help. And then would he reckon over the coin

in the bag; toss up the bar and catch it as it came down; sift the gold-dust through his fingers; look at the funny image of his own face, as reflected in the burnished circumference of the cup; and whisper to himself, "O, Midas, rich King Midas, what a happy man art thou!" But it was laughable to see how the image of his face kept grinning at him out of the polished surface of the cup. It seemed to be aware of his foolish behavior, and to have a naughty inclination to make fun of him.

Point out the nouns in the following:

Captain Smollett is now retired from the sea. Gray not only saved his money, but, being suddenly smit with the desire to rise, also studied his profession; and he is now mate and part owner of a fine, full-rigged ship; married besides, and the father of a family. As for Ben Gunn, he got a thousand pounds, which he spent or lost in three weeks, or, to be more exact, in nineteen days. Then he was given a lodge to keep, exactly as he had feared upon the island; and he still lives, a great favorite with the country boys, and a notable singer in church on Sundays and saints' days. Of Silver we have heard no more. That formidable seafaring man with one leg has at last gone clean out of my life.

Nouns—Common and Proper

You remember that one of the essentials of good written English is that it shall conform to the requirements of good usage. Good usage has decreed that nouns naming individual persons or things shall begin with capital letters. These are called **proper nouns**. The word *proper* is here a cousin to the word *property*. Your name is your property, for it denotes you individually.

But the word *boy* or *girl* names a group of which you are only one member. Nouns which name a class of persons or things are called **common nouns**; *common* is a cousin of the word *community*. In a community a great many

individuals have a share, just as every pupil in your class has a share in one of the common nouns, *boy* or *girl*.

Define a proper noun; define a common noun.

To a certain extent the use of capital letters is a matter of custom, and sometimes it is even a matter of personal choice. For example, we shall find that such words as *street*, *avenue*, when used with particular names are sometimes begun with capital letters and sometimes with small letters. Thus:

Frank lives on Maple Street.

Frank lives on Maple street.

Bring to class a short article from a newspaper and point out the common and the proper nouns.

When used in the heading of a letter or in the address on an envelope, the words *street*, *avenue*, *square*, etc., should always begin with capital letters.

Begin with capital letters names meaning the Deity, the names of political parties, the words *Congress*, *Senate*, and *House* when they are used to refer to the law-making department of the United States government. The words *north*, *south*, and similar words should begin with capital letters when they mean a part of the country. They should not begin with capital letters when they indicate direction. Thus:

In the West the general trend of the mountains is north and south.

In the following exercise which words should begin with capital letters?

Last december, when congress had assembled in washington, the senate and the house of representatives had a disagreement. The senate was controlled by the democrats from the south and

the west, while the house was in the power of the republicans from the north and the east. Congressman longworth and senator reed walked along pennsylvania avenue and east of the capitol, discussing the dickinson bill. Finally, the republicans from the north and the east granted some of the wishes of the democrats from the west and the south.

Collective Nouns

There are nouns that may mean one or more than one, according to the way in which they are used. Some of these are *herd*, *swarm*, *flock*, *drove*. We may say:

The **herd** of cattle **is** large.

The **herd** of cattle **are** feeding in the pasture.

In the first sentence we think of the herd as one. In the second sentence we think of the cattle that are in the herd.

A noun that names a collection of objects is called a **collective noun**.

Use the collective nouns *mob*, *audience*, *bevy* in sentences which will bring out the ideas of each as a group and as individuals.

With the help of the dictionary make out as large a list as you can of collective nouns; during the class period form from these lists a combined list.

Case

A noun may be used in several different ways in a sentence. Thus:

1. **Franklin** discovered electricity.
2. **Franklin's** home was in Philadelphia.
3. The people honored **Franklin**.
4. They brought a gift to **Franklin**.

You will notice that the word *Franklin* is used in four ways in these sentences,—(1) as the subject of the sentence, (2) to show possession, (3) as the object of a verb, and (4) as the object of a preposition.

The way in which a noun is used in a sentence is called its **case**. There are three cases:

Nominative	Subject case
Possessive (Genitive)	Ownership or possession
Objective (Accusative)	Object of verb or preposition

NOTE.—A committee of fifteen, representing several educational societies, suggested that it would be better to use in English the names *genitive* and *accusative* in order that the names of the cases might be uniform in all languages.

The form of a noun is the same when it is used as subject or object. The only instance in which a noun changes its form to show its relation to other parts of a sentence is when it is used to show ownership or possession. You cannot make an error in the use of the subject or object form. For this reason case is not of much importance in the study of nouns, but it is worth while to know the names of the three cases now. In the study of pronouns case is of great importance.

A noun that is used as the subject of a sentence is always in the nominative case, and a noun that is used as the object of a verb or a preposition is always in the objective or accusative case.

Predicate Nouns

A noun is sometimes used in the predicate to explain the subject. Thus:

Dickens was a famous **author**.

The noun *author* explains the subject *Dickens*, and because it is in the predicate it is called a **predicate noun**. A predicate noun is always in the same case as the noun to which it refers. In this sentence the word *Dickens* is in the nominative case because it is the subject of the sentence, and *author* is in the same case to agree with it.

Exercise

Write five sentences, each of which contains a predicate noun in the nominative case.

Recognizing Case in Nouns

Tell the case of each noun in the following sentences:

1. My uncle's car won the race.
2. The grocer's boy brought a crate of berries for my aunt.
3. The carpenter was also a fisherman and knew well the different kinds of bait which the fish like.
4. In London Frank saw the King and Queen of Spain, who were driving through Hyde Park.
5. Mr. Worthington is the man who is wearing the carnation on the lapel of his coat.
6. Dunlap and Grant were two manufacturers and merchants in the little city of Westville.
7. Mrs. Wright and Mrs. Fay are my father's cousins and our good neighbors.
8. The leader of the scouts helped his boys when they forded the creek in the heart of the mountains.

9. My friend from one of the suburbs of Philadelphia is a gentleman, a scholar, a good athlete, and an excellent musician.
10. Mr. Watson's terrier and Mr. Johnson's collie chased the rat along the driveway and under the barn.
11. On the first day of the battle General Pershing was the commander of the army from the United States.
12. Fred's father is foreman at Avery's factory; Herbert's father is a salesman for the International Harvester Company of Chicago; while Albert's father is a manufacturer of men's hats and gloves at Bloomington.

Proper Nouns

Name all the proper nouns in the preceding sentences.

Possessives

Possessives seem to be very troublesome. We find them incorrectly written not only in compositions of pupils in the schools, but also in signs of all kinds and even on public buildings. The rules for forming the possessive are simple and easy to understand. If you will give them careful thought and thoroughly master them, you can always be sure that you can write any possessive that you may meet, provided, of course, that you think what you are doing when you write it.

For the sake of simplicity we will make two rules,—one for proper nouns and one for common nouns. A very large proportion of the proper nouns that you will have occasion to use as possessives are names of persons. This is the rule for proper nouns:

To form the possessive of a proper noun, add an apostrophe and the letter *s*. If the sound is very unpleasant, the *s* may be omitted.

John's hat Mary's pencil Charles's book James's desk

At first it may seem queer to add an apostrophe and *s* to *James*, but you will soon get used to the sound. The advantage in the use of the final *s* is that in the spoken form there is a distinction between the simple word and the possessive form. There is no difference in sound between *James* and *James'*.

One danger you must guard against with the greatest care. In writing the possessive of *James*, do not think that *James* is the possessive form and put an apostrophe before the *s*. Then you would have *Jame's*. This would mean that the name is *Jame*. Remember that the name is *James*, and you have no more right to break into the name than you have to break into your neighbor's house.

Do Not Be a Burglar

Write a sentence containing the possessive form of the first name in the list. Then write another sentence containing the second name, and so on. This exercise is given to see if you can write the possessive without being a burglar and breaking into the names. Try to make each sentence different from those that precede it.

- | | | |
|------------|-----------------|---------------------|
| 1. Francis | 5. Mr. Cross | 9. General Miles |
| 2. Thomas | 6. Miss Forbes | 10. Charles Dickens |
| 3. Burns | 7. Doctor Hills | 11. Doctor Rogers |
| 4. Louis | 8. Mr. Jones | 12. Admiral Sims |

Possessives of Common Nouns

The rule for making the possessive form of common nouns applies to both singular and plural nouns. To make a distinction between the two only causes confusion. This is the rule:

The possessive of a common noun is formed by adding an apostrophe and the letter s unless it ends in s. When a common noun ends in s, the s after the apostrophe is omitted to avoid an unpleasant sound.)

If the noun we wish to make possessive is *boy*, we add an apostrophe and an s. The possessive form is *boy's*.

If the noun we wish to make possessive is *boys*, we add an apostrophe simply. We have *boys'*.

If the word we wish to make possessive is *children*, we add an apostrophe and an s, and the form is *children's*.

By following this rule, such forms as *men*, *women*, *children* will cause no trouble.

STOP! LOOK!

There is just one thing to watch for,—in using the rule, be sure that you have the right form of the word in mind before trying to make it possessive.

Suppose you hear some one say *The teacher is in the girls hall*, meaning the hall that is used by all the girls. (The sentence is printed without the possessive sign.) If you are required to write the sentence, you first ask yourself, *What is the word?* Of course the answer is *girls*. Now apply the rule.

Suppose again that you hear one lady say to another, *I will meet you at the ladies dining room*. If you are to write

the sentence, you will ask yourself, *What is the word?* The answer is *ladies*, and you write the sentence:

I will meet you at the ladies' dining room.

The whole secret of writing the possessive of a common noun correctly is to be sure that you have the correct word. If you will stop and think of this every time, you can always be sure that you can write the possessive correctly.

Indicating Possessives

The following sentences are printed as they sound when spoken, with nothing to indicate the possessive form. Write each sentence, showing the possessive form of any word that you think is a possessive. You have seen near a railroad crossing the words *Stop, Look*. Before beginning to write, **STOP** and ask yourself the question, *What is the word?* If you will do this, you have settled the question of possessives as far as you are concerned.

1. Have you seen the childs mother?
2. He is in the mens room at the station.
3. That is the thieves kit of tools. (One thief)
4. This is the womens club house. (Many women)
5. The man sells mens and boys clothing. (Clothing for all men and boys)
6. The officer said he had found the thieves home. (Several men)
7. The farmer cleaned his horses hoofs. (All his horses)
8. The father built a childrens playhouse. (For all his children)
9. The soldiers monument stands in the park. (Many soldiers)
10. What is a soldiers grave? (One soldier)

11. I spent the vacation at my uncles home. (Two uncles)
12. The store has a clerks rest room. (All the clerks)
13. There is a teachers room in our building. (For all the teachers)
14. The shop has a workmens lunch room. (For all the workmen)
15. The book is on the teachers desk. (One teacher)

Using Possessives: A Socialized Lesson

Make or find five sentences containing possessives that you think might catch some of your classmates, and bring the sentences to class for further drill.

Other Forms

To indicate joint ownership, possession, or authorship when two or more nouns are used together, the possessive sign is added to the last name only. Thus:

Billy and Tom's pony.

Black and White's store.

Smith and Reed's arithmetic.

To indicate separate ownership, possession, or authorship the possessive sign is added to each name. Thus:

Nellie's and Mary's books.

We use Brown's and Snow's readers.

In compound nouns the possessive sign is added to the last part only. Thus:

Which is my son-in-law's automobile?

The possessive form is rarely used except with nouns denoting living beings. Instead of writing *The table's top*,

it is better to write *The top of the table*. Certain forms are, however, in good usage. Thus:

The sun's rays. The earth's surface.
A day's work.

The word *else* used as an adjective to modify a pronoun in the possessive case regularly follows the pronoun and takes the possessive case. Thus:

I found I had somebody else's hat.

Written Exercise

Use the possessive form or forms in each sentence.

1. Write a sentence showing that Tom and Henry together own a bicycle.
2. Write a sentence showing that Frank and George each own a bicycle.
3. Write a sentence showing that two men whose names are Morgan and Merritt together wrote an algebra.
4. Write a sentence, using correctly the possessive of *else*.

A Socialized Lesson

Write or find ten sentences, each of which will illustrate some point in the correct use of possessives. Bring the exercise to class, and your teacher will use the best one for a class exercise in writing possessives.

More Practice in Using Possessives

If your teacher decides that you need further drill in using possessives, turn to *Exercise VIII* on page 475. You will also find this exercise helpful for review at the end of your course.

Appositives

1. Hayes, our second **baseman**, usually bats first.
2. He fitted his car with snubbers, a kind of **shock-absorber**.
3. He, my **brother**, would not serve me thus.
4. I wrote to my friend, **him** whom I trusted.

In attempting to make our thought clear, we sometimes set beside a noun or pronoun another noun or pronoun that helps explain it. A noun, pronoun, or group of words used in this way is called an **appositive** and is said to be in **apposition** with the noun or pronoun it helps make clearer. *Ap-pos-i-tive* comes from the Latin and means *to place next to*. Since an appositive is something of an intruder, though a helpful one, in the sentence, it is usually set off by a comma or commas.

An appositive noun or pronoun is always in the same case as the noun or pronoun explained. Thus, in the first and third sentences given at the beginning of this lesson, *baseman* and *brother* are in the nominative case; in the second and fourth sentences, *kind* and *him* are in the objective or accusative.

Sometimes an appositive does not immediately follow the noun or pronoun it explains:

So we were left galloping, Joris and I.

Occasionally a series of appositives explaining a general term is introduced by some such expression as *namely*, *as for example*, *such as*, etc. In such instances the appositive is often set off by a dash rather than by a comma:

1. Among the greatest players in professional ball, great for all times, I have chosen three—namely, Wagner, Cobb, and Johnson.

2. Many conveniences may be had on the transcontinental trains—such as stationery, market reports, barber and maid service.

When an appositive at the end of a sentence brings in an element of surprise, it is frequently preceded by a dash rather than by a comma:

1. One good friend I still had—my pocketbook.

2. I missed my morning orchestra—the thrashers and the catbirds.

An adjective may be employed in the same manner as an appositive noun. The following are examples of adjectives in apposition:

1. A hand, grimy and dirty, was thrust into mine.

2. I saw a dollar, bright and shining, lying there on the pavement.

When an appositive has become a part of a name or is very closely associated with its mate, it does not require a comma:

Peter the Hermit; Ivan the Terrible; the poet Tennyson; the planet Mars.

Recognizing and Punctuating Appositives

Indicate the appositives in the following sentences. Pick out the noun or pronoun with which each is in apposition. Supply the proper punctuation.

1. We visited Independence Hall the "Cradle of American Liberty."

2. Through all these years bright and dark I have worked for this cause.

3. That old Brush the first car which we owned soon went to the junk man.

4. Franklin the oldest member of the convention was especially fond of Hamilton one of its youngest.
5. The room was crowded with men white men and yellow men old men and young men rich men and poor men bright men and stupid men.
6. The sculptor Michael Angelo made a statue of Moses the great lawgiver.
7. Cornwallis failed to take into account one important factor namely the great distances in this country.
8. Every day drink two glasses of hot water one in the morning the other at night.
9. This is the day we all love look forward to welcome with enthusiasm and wish would come oftener pay day.
10. In the index I found the names of Charles the Bold Charles the Simple William the Conqueror and Edward the Confessor.
11. The burning of the capitol at Washington was another notable feature of this expedition a deed which Americans have never forgiven.
12. At Carthage the county seat of Hancock County may still be seen the jail in which was confined Joseph Smith the leader of the Mormons.
13. Some of the committee such as Tolman Mullins and Mason were rich men three others were laboring men poor and unknown namely Carr Wilson and Howard.
14. The boss (he, him) in the car was abusing the laborer (he, him) in the ditch.
15. The American forces "a crowd of ragamuffins" "a band of rebels" spent a long winter in Valley Forge that bleakest of places.

Using Appositives

After reviewing this lesson carefully, state six rules for the use of appositives. Bring to class two original exam-

ples illustrating the application of each of these. Your fellow pupils may treat these sentences as they did those in the exercise just given.

If you need further drill in mastering appositives, turn to *Exercise IX* on page 475.

~~Nouns~~ ~~Number~~

If you are ever in doubt about the spelling of the plural of a noun, it is always a safe plan to consult a dictionary; but there are a few rules that are worth knowing. For example, it will always give you a feeling of satisfaction to be absolutely sure that you can spell the plural of any noun ending in *y* without looking it up.

In many instances you can judge by the sound how to spell the plural of a noun, but you can never be sure about the nouns that end in *o*. You will probably learn the plural of those that you use most often; the others you will have to look up. You cannot tell by the sound that the plural of *echo* is *echoes*.

You will never need to consult a dictionary to find how to spell the plural of a noun ending in *y* if you learn the following rules. It will repay you well to be perfectly sure that you know the rules and can use them. These are the rules:

I. Nouns ending in *y* preceded by a vowel (a, e, i, o, u) form the plural by adding *s* to the singular. Thus:

ray rays key keys toy toys

II. Nouns ending in *y* preceded by a consonant (any of the other letters) form the plural by changing *y* to *i* and adding *s*.

fly flies sky skies pantry pantries berry berries

Writing Plurals

Now go to the blackboard and see if you can write the plural of the following words as they are dictated by the teacher. If you know and can use the rule, you ought to be sure every time.

- | | | | |
|-------------|--------------|--------------|----------------|
| 1. joy | 21. candy | 41. ruby | 61. spy |
| 2. play | 22. jelly | 42. dray | 62. dandy |
| 3. lay | 23. pansy | 43. ally | 63. alley |
| 4. sky | 24. rowdy | 44. buggy | 64. essay |
| 5. poppy | 25. tray | 45. clay | 65. jury |
| 6. dory | 26. surrey | 46. rally | 66. treaty |
| 7. gravy | 27. birthday | 47. hobby | 67. pulley |
| 8. alloy | 28. penny | 48. county | 68. mercy |
| 9. fancy | 29. salary | 49. supply | 69. vanity |
| 10. display | 30. valley | 50. monkey | 70. memory |
| 11. company | 31. chimney | 51. liberty | 71. secretary |
| 12. trolley | 32. army | 52. fairy | 72. attorney |
| 13. lily | 33. turkey | 53. mystery | 73. victory |
| 14. story | 34. industry | 54. theory | 74. artery |
| 15. duty | 35. colony | 55. sympathy | 75. donkey |
| 16. lady | 36. comedy | 56. century | 76. holiday |
| 17. cherry | 37. family | 57. injury | 77. courtesy |
| 18. journey | 38. remedy | 58. library | 78. melody |
| 19. country | 39. society | 59. reply | 79. laundry |
| 20. enemy | 40. diary | 60. cavity | 80. dictionary |

Other Plural Nouns

In order to write correctly, you need to be familiar with the following forms:

1. A few nouns change their plural by a change in the word.

foot	feet	mouse	mice	child	children
tooth	teeth	man	men	woman	women

2. A few nouns have the same form in the singular and in the plural.

deer sheep trout heathen

3. The plural of letters, figures, and signs is made by adding an apostrophe and the letter *s*.

There are three n's in cannon.

How many 3's are there in 12?

The + 's should not look like the ×'s.

4. Compound nouns form their plurals in three ways:

(a) Like single words.

handfuls, hatbands, spoonfuls.

(b) By changing the first part when that is the important word in the compound.

brothers-in-law, men-of-war.

(c) By changing both parts.

Knights-templars, men-servants.

5. Some words from other languages retain their foreign plurals.

alumna (fem.)	alumnae	oasis	oases
alumnus (mas.)	alumni	radius	radii
analysis	analyses	thesis	theses
axis	axes	vertebra	vertebrae
datum	data	parenthesis	parentheses
memorandum	memoranda	phenomenon	phenomena

6. Proper nouns form their plurals by adding *s* or *es*.

Mary Marys Henry Henrys Gladys Gladyses

Notice that proper nouns do not follow the rule for spelling the plural of nouns ending in *y*.

7. When the title *Mr.* is used with a name, either the title or the name may be made plural. The title is always

made plural when it is used with two or more different names. The plural of *Mr.* is *Messrs.* (Pronounced *Messers.*)

There were two Mr. Blacks in the hall.

Messrs. Snow, Strong, and Reed sat on the stage.

The plural of *Miss* is *Misses*.

The three Misses Pratt decorated the room.

The title *Mrs.* has no plural form.

Other titles are always made plural when used with two or more names.

Doctors Jones, Holt, and Hall were present.

Exercise

Write five sentences each of which gives an illustration of one of the forms explained in this section.

Forming Plurals

In the following exercise make any changes necessary to put each noun in the plural. Of course you will also have to change or omit some other words.

1. My brother saw a deer on the oasis.
2. Miss Black was scared by a mouse.
3. Mrs. Robinson is with her brother-in-law.
4. Dr. Huff performed an operation on the child.
5. There are one Mary, one Fred, and one Harry in that class.
6. Here are a handful and a spoonful.
7. Mr. Tomlinson is a knight-templar.
8. Professor Carnahan shot a deer and caught a trout.
9. Dr. Burnett made an analysis of the vertebra of a mouse.
10. The tooth of the deer is larger than the tooth of the sheep.

11. Mr. Griggs and Miss Lawson dressed the wound of the poor man.
12. That *m* looks like an *n*.

Nouns—Gender

Nouns that indicate a male being are said to be **masculine gender**. Those that indicate a female being are **feminine gender**, and nouns that are neither masculine nor feminine are said to be **neuter**. The word *neuter* means *neither*. Illustrations:

Masculine Nouns

man
boy
uncle
king
brother

Feminine Nouns

woman
girl
aunt
queen
sister

Neuter Nouns

stone
book
desk
apple
paper

Gender is of no importance in the study of nouns as you cannot make an error in using them. It is necessary for you to know the three genders, however, because you need to use them in the study of pronouns.

A Review of Nouns

Come to class prepared to write answers to any of the following questions which your teacher may select.

1. Give three examples of two or more words used together to form a name.
2. Give an original sentence containing some word used as a noun and a second sentence containing that same word used as some other part of speech.
3. Give a sentence containing one common and one proper noun. Underscore the common noun once and the proper noun twice.

- 7 4. Give three collective nouns not included in the lesson on collectives.
5. Write two original sentences each containing the following: (1) a noun in the nominative case; (2) a noun in the possessive or genitive case; and (3) a noun in the objective or accusative case.
6. Write two sentences each illustrating the use of a noun as a predicate nominative.
7. Write the possessive singular of each of the following nouns: child, bird, horse, man. Write the possessive plural of each of these same words.
8. Write a sentence containing the possessive form that will show that Louise and Margaret together own a camera. Write another showing by the possessive forms that each of them owns a camera.
9. Give an original sentence containing an appositive. Punctuate the sentence carefully.
10. Point out the appositives in the following sentence and insert the proper punctuation.
- Professor Rollins, the famous engineer, had a long argument with Professor Rolfe, the authority on heating and ventilation.
11. Write correctly the plural form of each of the following nouns: penny, family, ox, carp, p and q, hot house, sister-in-law, oasis.
12. Write the plural forms of four other nouns which form their plurals in unusual fashion.

SECTION IX: GATHERING MATERIALS AND REPORTING

Observation Tests

A well trained mind resembles a large, finely arranged store, which not only contains a huge stock of merchandise, but also has this well placed and readily accessible for business. It is quite obvious that, if we are to talk and write effectively, we must not only be alive to the abundant materials brought in by our five senses, but we must learn to handle these materials, to classify and arrange them, and to know what relations they bear to other sensations and ideas.

Here is a test of how thoroughly you have mastered some of the things which go to make up your everyday life. How much do you know about these? Can you handle and judge these accurately, or do they mean little more to you than would an airplane to a Hottentot? Test yourself by trying to answer at once the following questions. Next, compare your answers with those given by your classmates. Then determine in various ways how nearly right you were.

What are the dimensions of your classroom? What is the height of the tallest member of your class? How far is it from your school to the nearest railway station? What is the length of an ordinary residence block in your community? How many steps are there in the main stairs of your school? How far is it to each of five of your neighboring towns or cities? What is the height of the tallest building in your community?

How many people are there in your county? How many in

your community? How many students are there in your school? in your class? How many people can be seated in the largest auditorium in your community?

How many round objects are there in your classroom? What is the weight of a box full of chalk? What materials are used in the construction of the cover of this text book? Of what kind of wood are the desks in your classroom constructed? the doors? the casements of the windows?

What tree in your neighborhood would you be proudest to show to a tree-lover? What are five different kinds of trees common in your community? Where may each be found? How do the leaves of an elm tree differ from those of a maple? What ornamental shrubs are most frequent in the yards? What are five of your most common kinds of garden flowers? Where can you find the earliest wild flowers? What, roughly, is the date of their earliest blossoming? What are six kinds of birds most common in your community? Which of these stay throughout the year?

Some member of the class may secure from a dealer in paints a sample card of colors. Name as many as you can of these colors. In cases where there are different shades of a color, try to describe each shade accurately.

How does the texture of linen cloth differ from that of cotton? How can you distinguish between different textures in leather? How do the songs of two birds, such as the catbird and the thrasher, differ? Can you recognize by sound alone the walk of several different people? How does the odor of a carnation differ from that of a rose?

What flavorings are most commonly used in making cakes? What kinds of apples are most commonly offered for sale in your stores? How can you tell whether a dressed chicken is young? How does young beef differ in appearance from old? How can you judge whether a cantaloupe is ripe; whether an electric bulb is nearly burned out; whether a stick of wood will split easily and straight; whether it will probably rain to-morrow?

In answering these questions, do not be satisfied with the first thoughts and words which come to you. Think over each question carefully. Whenever possible, investigate the subject thoroughly, forcing your senses to report accurately and your mind to discriminate nicely. This, however, is not all. Choose your words thoughtfully and frame them into sentences which will carry your ideas so exactly and clearly that every one of your classmates will realize just what you are trying to express. Understand and make your hearer or reader understand.

Playing the Detective

A good detective has sharp senses and is able to apprehend clearly the significance of what these report to his mind. He observes carefully and accurately what he sees and hears and then judges thoughtfully what this evidence tells him.

Here is a passage adapted from a story about Sherlock Holmes, the detective who lives in the pages of Sir Arthur Conan Doyle. Notice how the detective perceives many little signs which would escape most of us, and how he draws conclusions from these.

Sherlock Holmes shook his head with a smile and said, "Beyond the obvious facts that you have at some time done manual labor, that you take snuff, that you are a Freemason, that you have been in China, and that you have done a considerable amount of writing lately, I can deduce nothing else."

Mr. Jabez Wilson started up from his chair, with his forefinger on the paper, but with his eyes upon the detective.

"How, in the name of good fortune, did you know all that, Mr. Holmes?" he asked. "How did you know for example that I did

manual labor. It's as true as gospel, for I began as a ship's carpenter."

"Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed."

"Well, the snuff, then, and the Freemasonry?"

"I won't insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use an arc-and-compass breastpin."

"Ah, of course, I forgot that. But the writing?"

"What else can be indicated by the right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk?"

"Well, but China?"

"The fish that you have tattooed immediately above your right wrist could only have been done in China.—That trick of staining the fishes' scales a delicate pink is quite peculiar to China. When in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple."

Shouldn't you like to play the detective,—not one who traces criminals, but one who notices closely what is going on in the world and then draws conclusions? Select one of the topics on the next page and then use all of your powers of observation. Do not be satisfied with a little evidence but gather all you can. If possible, return to your subject several times to make sure that nothing escapes you. In arranging your report, place your points so that your evidence grows stronger and stronger. Usually it is best to save your strongest point for the last.

Write out your report carefully. Before making your final copy, again play the detective to arrest any misspelled words and any incomplete or improperly punctuated sentences.

1. Differences in Birds' Nests
2. Two Kinds of Squirrels
3. A Dog I'd Better Avoid
4. A Lazy Horse
5. This Is Good Coal
6. Excellent Sweet Potatoes
7. A Tempting Cake
8. This Coat Will Wear Well
9. A Bicycle Worth Buying
10. An Interesting Book
11. A Well Kept Yard
12. An Attractive Restaurant
13. A Fine Day for the Game
14. A Movie Worth Seeing
15. A Fine Spot for Our Camp
16. A Dilapidated House
17. A Good Location for a Store
18. The Tramp I Wouldn't Trust
19. A Grouchy Looking Conductor
20. A Prosperous Looking Citizen
21. A Spoiled Child

Some Things I Had Never Noticed

Have you ever been in a large telegraph or telephone station and watched the operators receiving messages from different parts of the country? How busy they are, and what fine care they take of their instruments so that these may constantly bring in their various messages!

Somewhat similarly, each of us possesses a great central receiving and dispatching station which connects with our five senses. Our impressions of the world about us

come over these five lines of sight, hearing, touch, smell, and taste. If we will, we may train each of these senses to carry in a great many distinct and interesting messages from the world about us.

What a small number of the many objects in the outside world ever make any impression on our minds! Have you ever taken a hike with a well educated bird lover? If so, you will recall how he saw and heard birds in a fashion that quite put you to shame because of your apparent blindness and deafness. No, you were not blind or deaf, exactly, but you had never trained yourself to observe birds carefully. Again, you may have wondered at your mother's skill as she compared two pieces of cloth by rubbing them between her fingers, or you may have marveled at some machinist who could distinguish several kinds of automobiles by the sounds of their engines.

We need not, however, be discouraged; if we will but take the time and pains, we may each of us accustom the senses to bring in a larger and finer freight of impressions from the outer world. In other words, we must keep alive the receiving stations at the ends of these railways of our senses and see that they convey in an abundant supply of those materials which the mind can use.

Before the next meeting of the class try to use your senses more carefully than you ever have before. Keep your eyes and ears and mind alert while you play the detective on the world about you. Select one of the following topics and first think of some of the things you will try to observe. If, for example, you choose to look at houses, you should notice the locations, how they observe the building line, the materials used in them, the types of

architecture, the location of the porches, the kinds of roofs, etc. Indeed here is probably more than enough material for a single report, and you may consequently have to confine yourself to some portion of your subject. If you will examine some one thing, such as the appearance of front doors or the various types of roofs, you will doubtless learn much more than you can tell in the time allowed you.

After selecting your subject, make a clear, sharp use of your senses in learning all you can about it. Do not be satisfied with one observation, but at different times make three or four. How much can you discover that is really new and interesting? You may be helped by making rough notes of what you observe, but do not depend too much upon these.

1. An Attractive Show Window
2. Noises in the School Room
3. Noises on a Still Night
4. Sounds in the City
5. Five Minutes in a Bakery ✓
6. In a Fruit Store
7. Five Minutes at the Window
8. Mr. Dolittle Lives in That House
9. In a Busy Garage
10. The Crowd at the Game
11. Some Happenings in Birdland
12. How To Distinguish a Buick Automobile
13. A Home I Should Like To Own
14. The Contents of a Baseball
15. In an Interesting Flower Garden
16. Saturday Night Shoppers

After you have done your very best at observing, and nothing but your very best must satisfy you, pick out the most significant and striking things you have seen and prepare to tell about them. Do not waste your time on the obvious things; select those which will show that you have really used your senses to excellent advantage. Place one of your best points last and be ready to defend the order in which you have arranged your materials. As you give your talk, try to hit every point shown in your speech target.

Observing Nature Carefully: What Month Is This?

Each month in the progress and change of the year is different from every other. Sometimes these differences between any month and the one preceding and the one following are so fine as to require sharp eyes and keen brains to note them. You may now describe, either orally or in writing as your teacher may determine, some month in the year, and your classmates may guess which one you have in mind.

Try to select those details which distinguish your chosen month from every other. Thus, to say that the days are growing shorter, or that there are no leaves on the trees is not distinctive; this statement is true of several months. But to say that many of the fallen leaves have not yet been raked and burned is a good indication, for many localities at least, that the month is November.

Bring into your picture the distinctive features of the length of days and nights, of the appearance of streets and roads and fields, of the presence or absence of different species of birds, of the way people dress, of the various

foods offered in the stores, of the games and sports then played. Do not make the guessing too easy by giving away your choice. Thus, even Jack Dull could guess correctly if you said that it is the month of Thanksgiving. Introduce as many distinctive features of your chosen month as you can; try to give a complete and honest picture. Study your details thoughtfully, and do not be satisfied till you are sure you have placed them in the best order.

Summarizing Results

Who gave the best picture of a month? What were some of the details in the pictures of the different months which seemed to you especially well chosen?

Playing the Reporter: Interviewing

Much of our information we gain from talking with other people, especially our parents who are ever willing and eager to share with us their knowledge. Much also can be gathered by consulting those who are experts in some kind of business and who have acquired through experience a wide acquaintance with some part of the world's work. To talk with such men and women is as interesting as it is valuable; consequently we shall now turn the class into a set of reporters and dispatch them in search of information. Almost invariably these people are willing to give us the information we seek provided we do not rob them of the time they should be devoting to their tasks. How shall we make sure that we shall be received kindly and given the necessary attention by those we interview? Do not neglect this important matter.

Naturally we cannot foresee all the questions we shall wish to ask at these interviews; many unexpected matters

will arise during the course of our conversation. We can, however, think of several questions and jot them down so as to make sure that as few things as possible escape us.

Thus, if the assignment is *Busy and Slack Times on the Street Cars*, we shall naturally seek to discover which are the busy hours of the day and what classes of people patronize the cars at different hours. If the line runs owl cars, we shall ask how largely these are patronized and at what hours they are most used. We might ascertain how the Sunday crowds compare with those on week days, whether the cars handle more patrons in summer or in winter, and what is the effect of a rainy day. We might further seek to learn what are the very busiest days for the street cars, and what is the largest number of passengers our informant has ever known to crowd a car.

Though you will probably remember much of what you learn, you will do well to take careful notes. If possible, make the interview so complete that you will be saved the trouble and embarrassment of going back for further information.

Here are some suggestive topics; perhaps you and your teacher may be able to add others which will fit better the special opportunities in your community.

1. How My Grandfather Farmed
2. Our Community Thirty Years Ago
3. When Mother First Went to School
4. Father's Exciting Adventure
5. How Our Post Office Handles the Christmas Mail
6. Buying for Fall Trade
7. Experiences on Bargain Days
8. The Hardest Fire Our Firemen Ever Fought

9. How To Avoid Colds and How To Cure Them
10. Taking Care of the Teeth
11. The Minister's Most Embarrassing Moment
12. How To Open a Bank Account
13. Different Grades of Ice Cream
14. How We Get Our Movie Films
15. The Radio Business in Our Community
16. What Every Automobile Driver Should Know
17. The Freight Shipped from Our Community
18. What News the Local Papers Wish from the Schools
19. One of Our Prosperous Industries
20. On Managing a Restaurant

As soon as you have had your interview and gained your information, go over your notes carefully and add any important details which you think you may use later. If you can at once relate your experiences to a friend or at home, you will be helped in fixing important points. As you prepare your report for the class, do not attempt to include everything; but, on the other hand, make sure that you omit nothing of importance and of general interest. Decide clearly just what are the points you would like to have told you if some one else were handling this same subject.

Be careful in making your report not to string your sentences together with a chain of *and's*.

While the reporters are giving the results of their interviews, pay careful attention and be ready to praise what each does well and to give helpful criticism on matters needing improvement. Welcome criticism of your own work and be ready to profit by it.

Writing Out Our Reports

After these reports have been given orally in class, each pupil may put his material into written form and bring it in for further discussion and criticism. Be your own keenest critic; ask yourself these questions: Does this report show accurate and thoughtful observation? Is it carefully and interestingly expressed?

What means can the class take for giving a wider publicity to this interesting work it has been doing? How may the best of it be brought to the attention of other classes of the school or carried into the homes?

Reporting Exactly

An excellent exercise to help us in schooling our minds and fingers to work with exactness in words is that of taking dictation.

Study thoughtfully the following paragraph. Acquaint yourself with the meanings of any unfamiliar words and master the correct spelling of every word. Note carefully each mark of punctuation and account for its use. Do not be satisfied until you are sure that you can reproduce the paragraph accurately in every detail. No error must be tolerated; nothing but absolutely perfect work will be satisfactory.

After you have studied the paragraph thus, your teacher will dictate it to you.

Unfortunately Parkman also brought back a body so badly shattered by disease that he never knew another day entirely free from pain. "There was too much soul for the body to which it was yoked," says one of his friends; and he tried to spur and

whip that jaded body to action. His sight was so impaired that for months he was confined in a darkened room; a strange rushing of blood to the head forbade him the continuous use of his mind; and to these afflictions was added lameness. His disease baffled the doctors, who tried everything from a diet of milk to drawing red-hot irons along his spine. But these afflictions, which would have killed an ordinary man, only made Parkman clinch his teeth and fight the harder.

After writing the paragraph as dictated by your teacher, revise your work to make sure that it is faultless. Next, exchange papers and proofread the paragraph. If your teacher so directs, you may use your books to help you in your work of correction. Mark the paper you grade either 100 or 0. How many papers were perfect? Keep a record of the score of the class; later you will have a chance to see whether you can do better.

SECTION X: ANOTHER PART OF SPEECH

The Pronoun

1. John found *John's* hat and told *John's* mother that *John* was going to take *John's* music lesson, and that *John's* mother should tell *John's* friend that *John* was leaving *John and John's friend's* kite in *John's* room.

2. John found *his* hat and told *his* mother that *he* was going to take *his* music lesson, and that *she* should tell *his* friend that *he* was leaving *their* kite in *his* room.

Of course we might write such sentences as the first one given above, but of course we never do. Instead of repeating in this clumsy and wearisome fashion the italicized words, we naturally substitute certain short, simple words, such as those italicized in the second sentence; these express the meaning far more readily. Such words, you know, are called **pronouns**.

A pronoun is a word used in place of a noun.

Perhaps you may be interested in seeing how well you can use pronouns before studying them carefully. If your teacher so directs, you may take *Exercise X* given on page 476. Keep a record of the score you make. When you have finished the study of the pronoun, take the test again and compare scores. You will probably get some interesting results.

Pronouns—Personal

One of the most convenient terms in grammar which help us to handle some of our pronouns more easily is *person*. When we use such pronouns as *I*, *me*, *we*, *us*, we say they

are in the **first person**—the person or persons speaking. When we use *you*, either singular or plural, we say it is in the **second person**—the person or persons spoken to. When we use *he, she, it, they, them*, we say each of these is in the **third person**—the person or thing spoken of. These pronouns are called *personal pronouns* because their forms show what person each represents.

Handling Personal Pronouns

To help yourself in learning to handle personal pronouns rapidly and well, read aloud each of the following sentences, filling each of the blanks successively with the proper forms of *I, you, he, she, we, they*. Work as rapidly as you can.

I. 1 put 2 books into 3 desk, and 4 called 5 friend to come with 6 to 7 house to watch 8 while 9 played with 10 kitten and fed 11 dog.

II. When 12 reached 13 favorite restaurant, 14 ordered for 15 dinner those favorite dishes which 16 seldom had at 17 home, and 18 ate heartily, paid 19 bill, and then 20 went to see 21 favorite actress in a play 22 had never seen before.

Antecedent

Each pronoun refers to some person or thing, and that to which it refers is called its **antecedent**. The antecedent is not always given in each sentence that contains a pronoun, but you can always know what the antecedent is. Suppose you say to a friend *I have brought you an apple*. Your friend, or anyone else who hears you, knows to whom the *I* and the *you* refer. The antecedent may be given at

the beginning of a paragraph and may not be repeated for several sentences, but you always know what it is.

Every one *knows* that he ought to be careful in crossing a street, but many thousands of people *forget* each year and step into dangerous traffic.

In the same way, you always *know* the antecedent of a pronoun; but, if you are not careful, you will *forget* it.

Finding the Antecedent

In the following selection mention each personal pronoun and give its antecedent.

TRUE TO HIS TRUST

An English farmer was one day at work in the fields when he saw a party of huntsmen riding about his farm. He had one field he was especially anxious they should not ride over, as the horses' hoofs would greatly injure the crop. So he sent one of his boys and told him to shut the gate, and keep watch there, and on no account to let any one go through it.

The boy went and had scarcely taken his place at the gate before the huntsmen came up and ordered him to open it. The boy declined to do so, telling them what his orders were, and that he meant to obey them. They threatened him, but he did not mind their threats. They offered him money, but he refused to receive it. At last one of them came up to him and said in commanding tones:

"My boy, you do not know me, but I am the Duke of Wellington. I am not accustomed to being disobeyed; and, now, I command you to open the gate that we may pass through."

The boy lifted his cap and stood uncovered before the man whom all England delighted to honor and then answered firmly:

"I am sure that the Duke of Wellington would not wish me to disobey orders. I must keep the gate shut; no one can pass through it but by my master's permission."

The brave old warrior was delighted with this. Then he took off his own hat and said:

"I honor the man or the boy who can neither be bribed nor be frightened into disobeying orders. With an army of such soldiers I could conquer not only the French but the world."

Using Antecedents

In the following sentences select (1) the antecedent; (2) the correct pronoun to agree with it; (3) and the proper verb form.

1. Every one shall have all the watermelon (he, they) (wishes, wish) to eat.
2. The leader of these strikers (was, were) waving (his, their) arms and (was, were) ready to do (his, their) worst.
3. Whenever anyone has made a promise, (you, he) should carry it out.
4. The soldiers who served in the World War (was, were) promptly sent back to (his, their) country.
5. Each girl who wishes to go on the hike (leaves, leave) (her, their) name with the scout master.

Declension of Personal Pronouns

Of course you learned the forms of the pronouns in the lower grades, but, so many errors are made in the use of pronouns that it is worth while to have the declensions before you for reference. It will be well to make sure that you have not forgotten them.

First Person

	Singular	Plural
Nominative	I	we
Possessive	my, mine	our, ours
Objective	me	us

Second Person

<i>Nominative</i>	you	you
<i>Possessive</i>	your, yours	your, yours
<i>Objective</i>	you	you

Third Person Masculine

<i>Nominative</i>	he	they
<i>Possessive</i>	his	their, theirs
<i>Objective</i>	him	them

Third Person Feminine

<i>Nominative</i>	she	they
<i>Possessive</i>	her, hers	their, theirs
<i>Objective</i>	her	them

Third Person Neuter

<i>Nominative</i>	it	they
<i>Possessive</i>	its	their, theirs
<i>Objective</i>	it	them

NOTE.—A committee of fifteen representing several educational societies suggested that the names *genitive* and *accusative* should be used instead of *possessive* and *objective* in order that the same name might be used in all languages studied in school.

The committee also suggested that the possessive pronouns when used to modify nouns should be called *possessive adjectives*.

Agreement in Number

Like nouns, personal pronouns are singular and plural in number, but unlike most nouns, personal pronouns do not form their plurals by adding *s* to the singular. With but one exception there is a different word for each plural. The word *you* is the same in the plural as in the singular.

As a pronoun means the same as the antecedent, of course it ought to be the same number; and here is where people

forget the antecedent. Perhaps you have heard some one say:

Every **child** likes to have **their** own way.

The speaker started out with *child*, which is singular. Then he began to think that the fact applied to all children, and he forgot all about the noun with which he started and changed over to the plural *their*. He was like the boy who forgot to be careful and stepped in front of the automobile.

The only way to avoid such errors is to keep your mind firmly fixed on the antecedent until you complete the sentence.

There is one kind of sentence that is likely to cause you trouble. Let us suppose that in your class room there are both boys and girls. The teacher has lent a book to some one, but he does not remember the pupil. He says to the class—

If any one has my book, I wish——

At this point there is trouble because he does not know whether the pupil is a boy or a girl. There is always a tendency to say *they*, but the antecedent is *one* and *one* is singular. Plainly *they* would not be correct. There are two ways in which the teacher may express what he wishes to say:

1. If any one has my book, I wish he would bring it to the desk.
2. If any one has my book, I wish he or she would bring it to the desk.

Either form is correct. The first form is simpler and is more commonly used.

Exercise

Read each sentence. If you see any error, point it out and explain what is incorrect. All these sentences were

taken from printed publications of various kinds. As you will see, many people forgot. Can you remember?

1. Each one chooses whatever ~~they~~ like best.
2. One can very easily catch ~~their~~ foot on the projection.
3. Every one of them should hold ~~themselves~~ responsible for helping find the thief.
4. Before Blank or any one else could rise to ~~their~~ feet, Senator Nemo shouted, "I object."
5. Some one had rung the bell, but ~~they~~ had not rung it again.
6. No one could have gone out to the road without my seeing ~~them~~.
7. If any one had wanted her, ~~they~~ would have called again.
8. Some one else knew about it, but how did ~~they~~ find out?
9. If any one should come in, don't tell ~~them~~ where I am or when I shall return.
10. We often hear of some one giving up something that ~~they~~ have.
11. Any one who missed such an opportunity ought to feel sorry for ~~themselves~~.
12. Every book lover should have good bindings on ~~their~~ books.
13. If any one had come in out of the storm, ~~they~~ would hardly go away without seeing us.
14. The people thought it was a disgrace for any one to have a blemish on ~~their~~ face.
15. I am interested in seeing every one have all the enjoyment that can be given ~~them~~.
16. The supper is free. Any one who makes this church ~~their~~ place of worship will be welcome.
17. This is a catalogue that every person who does the ordering for their school should have in their possession.
18. No one with whom she had relations had anything to blame ~~themselves~~ with in the whole matter.

19. My father allowed any one in the neighborhood to fetch ~~their~~ drinking water from our well.
20. If anybody asks you about tickets to the concert, tell ~~them~~— I will deliver the tickets to-morrow.
21. If every child in a row has performed their duty that morning, they are allowed to color their square on the chart.
22. I talked with young people who had been to the school, and not one of them said they were sorry they went.
23. Why not make a Christmas gift to your friend who is going out of town? He or she would appreciate a subscription as a gift because it would keep ~~them~~ in touch with the home town.

Pronouns—Predicate Nominative

Sometimes by a single word or deed a man may tell us some fact about himself just as clearly as if he carried a big sign advertising that fact. For example, if he scoops up his food with his knife, he advertises plainly his table manners. The way in which he pronounces certain words, such as *cow* or *idea*, may tell distinctly in what section of the country he formed his speech habits; and by his use or abuse of the personal pronouns he offers us a clear index of the extent of his education. It is difficult to explain why it is so much easier to say *It is me* than it is to say *It is I*, but many pupils seem to find it so. One thing is certain: if you want to be considered an educated man or woman, you must learn to say *It is I*.

A pronoun that is used in the predicate to explain the subject is called a **predicate nominative**. It must always be in the nominative case to agree with the subject.

Perhaps some one asks the question: *Who is the boy who pitched in the last game?* You answer *Frank is he*. The

pronoun *he* is the predicate nominative referring to *Frank*. The relation of the parts of a sentence containing a predicate nominative may be shown in this way:

<i>Subject</i>	<i>Linking</i>	<i>Predicate</i>
<i>Nominative</i>	<i>Verb</i>	<i>Nominative</i>
Frank	is	he

Read each sentence. Point out the predicate nominative and mention the subject to which it refers.

1. Mary is she.
2. The people on the corner are they.
3. The boy in the red sweater is he.
4. It was we whom you saw at the station.
5. If any one asks who broke the window, you may say that it was I.

Exercise

Bring to class five sentences in each of which a personal pronoun is used as a predicate nominative.

Object Forms

In the preceding lesson it was shown that, when a pronoun is used in the predicate to refer to the subject, the pronoun must be in the nominative form to agree with the subject.

It is equally important to remember that, when a pronoun is used in the predicate as the object of the verb or when it is used as the object of a preposition, the pronoun must be in the object form, or the *objective case*. A pronoun used in this way never refers to the subject. Perhaps you are speaking about two of your friends, and you say:

John saw him.

Mary gave the book to her.

In the first sentence *him* is the object of the predicate verb, and it does not refer to the subject *John*. In the second sentence *her* is the object of the preposition *to*.

You are not likely to say *Ralph gave the book to I*, but it is easy to say *Ralph gave the book to my brother and I*. The danger comes when there are two or more objects.

Recognizing Objects and Predicate Nominatives

Now comes the test to see whether you can remember the distinction between a predicate nominative and an object of a verb or a preposition. Write each sentence and fill the blank with the correct form of the personal pronoun of the first person singular. Can you remember the person?

- 2 Did you think it was I ?
- 2 Was it ____ whom you called?
- 3 It couldn't have been ____ .
- 4 Father brought the oranges for Mary and ____ .
- 5 The teacher blamed both John and ____ .
- 6 Did you invite my sister or ____ to go with you?
- 7 My mother gave a party for my brother and ~~and~~ last evening.
- 8 Did you say it was ____ whom you saw?
- 9 Please meet John and ____ at the station.
- 10 Yes, it was ____ whom you saw at the lake.

Fill each blank with the correct personal pronoun of the third person.

- 11 Who spilled the milk? It was ____ .
- 12 If I were ____ I would work harder.
- 13 I never have any trouble with Frank and ____ .
- 14 It was ____ whom you saw yesterday.

15. Have you seen my brother and ____ in a tennis game?
16. Did you think it was ____ whom you saw?
17. I know it was not ____ who spilled the ink.
18. It was either Nellie or ____ that I saw.
19. Could it have been ____ who lost the book?
20. Wasn't it Arthur and ____ who played this morning?

Your score equals the number correct. If you failed on this test, revise your paper for a perfect score; then take *Exercise X* on page 476.

Fighting a Bad Speech Habit

The use of the objective for the predicate nominative of the pronoun is one of the most persistent and longest lived of all the speech demons. When you are watching your speech, you will have little trouble in using the correct forms. The difficulty comes when you are off your guard. How can you accustom your ears and your tongue to the proper forms of these pronouns? Here are four suggestions:

1. During the coming week watch your speech carefully. Whenever you make a mistake, correct it at once. Afterwards train yourself by repeating the proper form ten times a day and listening carefully as you repeat it. Then use this form as often as opportunity offers.

2. Note all instances of the use of the objective for the predicate nominative which you hear during the coming week and bring these to class. The teacher will appoint a committee to prepare drill charts which may be used for a few minutes of vigorous practice at the beginning of several class periods.

3. Devise some scheme for making effective use of the bulletin board, such as posters, slogans, and little rhymes using correctly these predicate nominatives.

4. What else can the class do to help its members conquer these

forms? Can you think of some penalties to be imposed on offenders who use objectives when they should use predicate nominatives?

Pronouns—Gender

A pronoun should agree with its antecedent in gender. There is not likely to be much trouble when the gender of the antecedent is clearly shown. The trouble comes when the antecedent is a word that may mean either a male or a female. Suppose your teacher should say:

If any pupil has my algebra, I wish —— would bring it to the desk.

The teacher would not know whether the pupil was a boy or a girl. In such cases it is generally best to say:

If any pupil has my algebra, I wish he would bring it to the desk.

The following form may be used if it is preferred. Either one is correct.

If any pupil has my algebra, I wish he or she would bring it to the desk.

Exercise

Write each sentence and fill each blank with one of the following: *he, she, his, her, their*.

1. Has anybody lost ____ gloves?
2. Some one has forgotten ____ umbrella.
3. Each pupil did ____ best.
4. All the boys have copied ____ exercise.
5. Has either of them finished ____ exercise yet?
6. Everybody must look out for ____ own pencil.
7. The children will receive ____ new pencils Monday.
8. Has any member of the committee any suggestion which ____ would like to make?

9. If any one calls me when I am away, please tell ____ I shall return soon.
10. It did not seem fair to give a part of the profit to any one who was not willing to pay ____ share of the cost.

Further Drill

Do you need more practice in the use of personal pronouns? If so, turn to *Exercises XI* and *XII* on pages 477, 478.

Minimum Requirements: its—it's

In *its* and *it's* you have two bothersome forms which you should have mastered long ago. Most pupils find the distinction between these two easy to understand, but some find it very hard to turn their knowledge into practice.

Its is the possessive form of *it*: **its** *mouth*; **its** *life*; **its** *time*; **its** *health*. No apostrophe is used in this form.

It's is the shortened form of *it is*. The apostrophe is inserted to indicate the omission of the letter *i*. Usually this form is used to introduce a sentence: **It's** *time to go home*. **It's** *strange, but it's true*. **It's** *a long, long road*.

A class committee may be appointed to compose several exercises containing these two forms to be used as a test for your class. These should be placed on the blackboard, blanks being left for the trouble makers.

Is the class now ready to add these two words to the list of minimum requirements, or does it need still further drill before so doing?

SECTION XI: GATHERING MATERIALS AND REPORTING—*Continued*

Materials from Newspapers

Bring to class copies of some issues of a daily paper designated by your teacher. Study the arrangement of the contents. If there is news from foreign countries, where is it placed? Where is that from various parts of our own country? Is the local news confined to a certain section of the paper?

Are there any features, such as weather reports, which appear regularly in some set position? Where are the editorials placed? Are there special sections, such as a sports' page, home page, boys and girls' page, market reports, etc.? Study carefully the advertisements, for they are news which the papers are paid to print. Notice the manner in which the large advertisements are neatly and orderly arranged. What different sections do you discover in the Want Advertisements? Select an advertisement which seems to you especially good or poor; justify your selection.

Study carefully the opening or lead sentence in each of the chief news articles, or news stories as they are called, on the first page. Usually this summarizes the contents of the article that follows, it gives the gist of the article in such fashion that it helps busy readers to gather quickly the chief events of the day. Thus the contents of a story filling an entire column is summarized in each of the following sentences.

"Staging a brilliant rally after two men were out in the first half of the ninth inning, the Athletics captured their third game of the present bitter series with the Senators."

"Four passengers were instantly killed and a score of others badly injured early this morning at Porter, Indiana, when in the heavy fog the New York Express on the Michigan Central crashed into the side of the Pennsylvania Flyer."

Pick out some good lead sentence in the paper you are studying and show how it is developed in the stories that follow.

Retelling News Stories

From some recent paper select an interesting news story and prepare to tell it to the class. Do not make a quick and careless choice. Unless the story gripped your attention, it will probably fail to attract your audience. Study the story carefully to master its details. First grasp the four *w*'s of a good news story, *who, what, when, where*. Do not memorize the words of the article, but try to see what happened so accurately and vividly that your words will convey a clear cut picture to your classmates.

The Road to Improvement

During every minute of the class period keep mentally awake and attentive. Be ready to praise the good points in another pupil's story and to offer definite suggestions for improving his work. Did each speaker make quite clear his main point? Were there any subordinate points that were not clear? Why? How could the story have been made livelier and more interesting? Would it have been better if it had included more illustrations and comparisons, or if dialog and direct quotation had been introduced?

After the discussion you may, with the aid of your teacher, place on the blackboard a summary of the chief points of a good news story.

Some Self Help

In all this oral work aim to discover your own weaknesses; after all you are one of the best judges of your own work. Try to gain each time from the talks of your mates at least two or three hints for improving your own. Then, whenever you are called upon—in mathematics, in history, in science—attempt to put these into practice. Oral composition is not simply a matter for the English class. To-day you are scheduled to give a report in civics or to take part in the meeting of some club. Use every possible chance for putting into practice what you master in your mind, your speech, and your body so that they will carry out your wishes.

Writing an Original News Story

Write and bring to class a news story of your own. If you wish, you may report some actual happening in your school or your community: *A Meeting of a School Club; A School Assembly; A School Party; A Basketball Game; Better Speech Week; An Automobile Accident; A Bad Fire.* You may have a great deal of fun in writing an account of some historical event: *The Battle of Bunker Hill; The Assassination of Julius Caesar; The Discovery of the North Pole.* Perhaps you may choose to make a news story of some part of a novel or poem: *The Tournament in Ivanhoe; The Finding of the Body of Dunstan Cass; The Release of the Prisoner of Chillon.*

Whatever subject you may choose, gather your materials carefully and fully. Play the part of a good reporter and learn all you can about your subject. Then select the most important and attractive details and arrange these in

good order. Keep in mind what you have learned about a lead sentence and about making a story attractive. Go through your work to make sure that every sentence you have written is not only clear but also interesting.

Materials from Magazines

To-day almost every family subscribes for one or more magazines and usually buys others at the news stands. Indeed some weekly and monthly periodicals have such an enormous circulation that the publishers ship copies by the car load.

Which magazines, weekly or monthly, do you read regularly? Which do you read occasionally? You will be interested in learning just what periodicals are read by the class, and how many members read each. You may write on a card the names of the magazines you read, listing these under the headings *Regularly* and *Occasionally* and hand this to your teacher who will appoint a committee to record the results and place these on the board. Do not forget to sign your card.

My Favorite Magazine

While this committee is working on its report, the other members of the class may each prepare a short talk on the subject *My Favorite Magazine*. Some of the things you will probably wish to bring out are the exact name of the periodical, where, by whom, and how often it is published, and the price. You may then tell something of the nature of the magazine: Does it usually contain good stories? If so, what is the character of these? Do they deal with adventure, with travel, with boy and girl life? What are

some interesting stories which have appeared in the magazine? Describe any special departments which you find attractive and worth while. Has it interesting pictures? What are some other noteworthy features? You may make your talk more vivid by bringing to class a copy of this publication and illustrating from this your points as you make them.

If you wish, you may pretend you are an agent for this magazine and try to induce your classmates to subscribe for it.

Learning More about Magazines

In the preceding discussion you have probably been introduced to some good magazine you did not know. Secure a copy of an unfamiliar but worth while magazine and get acquainted with it. Possibly you may find such a publication at home, or on the news stand, or in the school or public library; possibly some friend will lend you one, or you may exchange with a classmate.

Read this magazine carefully and thoughtfully; study the character of its contents. How much space is given to stories, how much to world news, how much to different departments, how much to advertising? Do you like the illustrations used and the style in which the articles are written? You will be helped in forming a just estimate of this magazine by comparing it with those you know well. Try not to be prejudiced in favor of your old friends, but go through the publications, comparing them point by point and attempting to arrive at a just decision. You will probably find that one magazine excels in certain respects and another in others.

Note down the chief points that occur to you and arrange these in the best order. Think over carefully what you wish to say and come to class prepared to make a clear, forceful comparison of these magazines.

Listen closely to what your classmates have to offer. Do not be ready to disagree with every one, but after each speech challenge those statements which you disbelieve or which you think are only partly true.

What is the most important thing you have learned from to-day's discussion?

Reporting on a Magazine Article

Find in some magazine an article which you believe will interest your fellow pupils; then prepare to present its contents to the class. Don't be satisfied with something that seems "pretty good." If your grocer told you that he had some "pretty good eggs," you would reply, "I don't care for anything but the best." Perhaps you may choose an exciting story, or a fascinating bit of travel, something important in the world's work, or an amusing anecdote.

Whatever topic you choose, plan to use not more than three minutes in making your report. Select carefully the important matters connected with your subject and arrange these in the best order. Try to come to an effective close; do not simply stop. What have been the chief criticisms and suggestions which have been offered on your previous talks? Do your best to improve. Make this your best work yet.

Reporting at Home

In trying to learn to talk interestingly and effectively, do not neglect the many opportunities offered by your home. Your parents will be pleased to have you tell them some of the attractive things which you have been reading or which you have learned from your classmates. Can you present some good article in such a clear fashion that those at home will be glad to listen? Both in your English classes and in your other studies you are learning much well worth discussing outside of school. Even if on your first attempt you do not do so well as you would like, do not be discouraged but keep trying. Soon you will be pleased with the progress you are making.

In a week or two you and your classmates may report upon what you have been doing, the difficulties you have encountered, and the progress you have made. You will find this time of reporting one of the most interesting and valuable periods in all your language work.

Examining a Book

Much of our information on various topics we gain from men and women who talk to us, not face to face, but through their books. A book is a talking machine operated by the reader. We shall be able to use a book to better advantage if we will study carefully its structure.

Selecting one of your text books as the basis of your study, answer carefully and completely the following questions:

How is the book bound? What is meant by a signature? Indicate some of the signatures in this book.

Give all the facts you learn from the title page. Why is each of these important?

When and by whom was the book copyrighted? What are the advantages of copyrighting a book?

Read thoughtfully the preface to the book. What is the meaning of preface? What different purposes are served by the preface?

How does the table of contents differ from the index? Which might be called a map of the contents in the book? Which is more detailed and gives the more minute information?

How are the main divisions of the book indicated? How are the chief subdivisions indicated?

Are there any summaries of materials at the ends of the chapters?

Is the book illustrated? If so, what is gained by these illustrations?

Gaining Information from Books

You may now make a careful inspection of the libraries open to you. How many books do they contain? With what types of books are they most fully supplied? Learn what you can of the system of numbering these books and be ready to discuss this matter in class. What are the purposes of a card catalog? How are the cards arranged? Copy and bring to class all the information about a book you gain from its card in the catalog. How many and what items did you discover? What help can you gain from a card catalog in looking up a subject?

Which of the following books are readily accessible to you? Select one of these and report to the class on the nature of the book. What are the contents of the book, and how are they arranged? What materials does the book contain likely to be of especial use to you or your classmates? What are some of the interesting things you

have learned from your examination of the books? Before making your report, test all your materials by asking yourself whether these present just what you would wish to know if some one else were telling you about the book. Make sure that your materials are arranged in the best order. The following very useful books will probably be found in many libraries. The list, however, is merely suggestive; it may be changed or supplemented to meet the needs of varying local conditions.

The Encyclopedia Britannica or

The New International Encyclopedia

The Century Cyclopedia of Names

The Century Atlas

Gayley, *Classic Myths in English Literature*

Guerber, *Myths of the Northern Lands*

Brewer, *Dictionary of Phrase and Fable*

Brewer, *Reader's Handbook*

Lippincott, *Gazetteer*

Harper, *Dictionary of Classical Literature
and Antiquities*

Fernald, *English Synonyms and Antonyms*

Roget, *Thesaurus* .

Baldwin, *The Book Lover*

Johnson, *The Forms of English Poetry*

Matthews, *Introduction to American Literature*

Long, *History of English Literature*

The New York World Almanac

The Chicago Daily News Almanac

Who's Who in America

Interviewing Books

As you acquaint yourself with the various accessible reference books, make a short list of the subjects which you find especially attractive and which you think that

either you or some of your classmates might be glad to investigate. Bring this list to class; be prepared to tell why you think each subject you suggest is a good one. You may be interested in such a list prepared by pupils of your own age, and from it you may gain suggestions for your own list. Use any of these topics which may appeal to you, but do not confine yourself to these.

1. How Rubber Is Obtained
2. How the Synonyms for *Talk* Differ in Meaning
3. How India Compares with the United States in Size, Population, and Important Cities
4. The Story of Daedalus
5. The Olympian Games
6. The Death of Balder
7. The Battle of Hastings
8. The Settlement of Philadelphia
9. The Purchase of Alaska
10. Lincoln as a Lawyer
11. Some Great American Railway System
12. The Great Lakes of North America
13. The Circulation of the Blood
14. The Sources of Some Familiar Quotations
15. A Book Every One Should Know

Gathering Information: Reading with Exactness

Frequently we allow the words on a printed page to pass before our eyes without making any notable impression on our minds. We do not put all of our attention upon our reading so that the details of a story, or the parts of the picture, or the steps of the process described are fixed firmly. Here we may be helped first by a determination to remember.

We must challenge ourselves by asking, "Have I a mind capable of grasping at a single reading all the important matters of this passage?" Again, we must **build up** our picture of a place or an event or a process by noting carefully how one detail leads on to another. Then, too, we shall profit greatly by laying aside what we have read and immediately trying to recall in order the details.

Just before coming to class, read carefully the following passages once and only once. As you read, try to see the picture clearly. Mark how one detail leads on to the next, and fix firmly in mind this order. After you have read the passage, attempt to recall each detail in order, but do not look into your book again.

RICHARD CARVEL AND THE WINDMILL

I know not what moved me, but, hearing Mr. Manners carelessly humming a minuet while my grandfather explained the usefulness of the mill, I seized hold of one of the long arms as it swung by, and, before the gentlemen could prevent, was carried slowly upwards. Dorothy screamed, and her father stood stock still with amazement and fear, my grandfather being the only one who kept his presence of mind. "Hold on tight, Richard!" I heard him cry. It was dizzy riding, though the motion was not great, and before I reached the right angle I regretted my rashness. I caught a glimpse of the bay with the red sun on it, and as I turned saw far below me the white figure of Ivie Rawlinson, the Scotch miller, who had run out. "O haith!" he shouted. "haud fast, Mr. Richard." And so I clung tightly and came down without much inconvenience, though glad to feel the ground again.

Churchill, *Richard Carvel*.

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CUBES AND SPHERES

When we are yet small children, there comes up to us a youthful angel, holding in his right hand cubes like dice, and in his left spheres like marbles. The cubes are of stainless ivory, and on each is written in letters of gold—TRUTH. The spheres are veined and streaked and spotted beneath, with a dark crimson flush above, where the lights fall on them, and in certain aspects you can make out upon each one of them the three letters L I E. The child to whom they are offered very probably clutches at both. The spheres are the most convenient thing in the world; they roll with the least possible impulse just where the child would have them. The cubes will not roll at all; they have a great talent for standing still, and always keep right side up. But very soon the young philosopher finds that things which roll so easily are very apt to roll into the wrong corner, and to get out of his way when he most wants them, while he always knows where to find the others, which stay where they are left.

Holmes, *The Autocrat of the Breakfast Table*.

SAMUEL JOHNSON'S HOME

In his garrets was his library, a large and miscellaneous collection of books, falling to pieces and begrimed with dust. On the lower floor he sometimes, but rarely, regaled a friend with a plain dinner, a veal pie, or a leg of lamb with spinach, and a rice pudding. Nor was the dwelling uninhabited during his long absences. It was the home of the most extraordinary assemblage of inmates ever brought together. At the head of the establishment Johnson had placed an old lady named Williams, whose chief recommendations were her blindness and poverty. But in spite of her reproaches, he gave an asylum to another lady as poor as herself. Room was found for a destitute damsel, whom her generous host called Polly. An old quack doctor named Levett, who bled and dosed coal-heavers, and received for fees crusts of bread, bits of bacon, glasses of gin, and sometimes a little copper, completed this strange menagerie.

Adapted from Macaulay's *Life of Johnson*.

In the class you may reproduce orally one of these selections, giving it as completely as you can. Your fellow pupils will supply any important details which you may omit and suggest any improvements in your manner of telling. After several pupils have reproduced these selections, you may hold a discussion of the ways and means of increasing your ability to grasp rapidly and well what you read. Try to make at least one important contribution to this discussion.

Further Drill

Your teacher will read to you *once* a passage from some such attractive book as *The Americanization of Edward Bok*, Burrough's *Birds and Bees*, Riis's *The Making of an American*, or Muir's *Story of My Boyhood and Youth*. Listen carefully. Try to grasp firmly the chief ideas and to link to these as many interesting details as possible; in other words, try to make a mental outline of what is read to you.

Three pupils may then reproduce the passage, and their hearers may offer suggestions for improvements.

Making and Using a Bibliography

Sometimes we can secure from one book all the information we wish on some topic, but frequently we have to search through several books, magazines, and newspapers before we discover sufficient materials to meet our needs. Almost every town or city library and many school libraries contain such handy helps as *Poole's Index* and the *Readers' Guide*. Here are indexed thousands of articles on all sorts of subjects. Train yourself to read the references. Thus, what is the meaning of "*Atlantic*; XXIII, 221-30"? What

interesting materials have you come upon in your examination of these guides?

In gathering materials on any subject, you may save time and effort by keeping a careful record of the author, title, and exact pages which you find useful. Such a record is called a *bibliography*. The items in a bibliography are arranged thus:

Riis, Jacob: *The Making of an American*, pp.¹ 60-76

Antin, Mary: *The Promised Land*, pp. 92-98

Roosevelt, Theodore: *Our Immigrants*, Harper's Monthly, January, 1906

You may gather information more easily by making notes concerning each important part of your topic on a library card or on slips about five inches by three cut from a sheet of paper. Place a suitable heading on each card and do not crowd on this card more than one topic. Often you may complete the first step in outlining your subject by simply arranging these cards in proper order.

In preparing to present one of the topics on the next page, first make out as complete a bibliography as possible. Arrange it accurately and neatly and bring it to class. Do not be satisfied until you are sure you have found all of the available materials. Even then, your teacher and classmates may be able to suggest other sources of information. Did they discover any errors in the form of your bibliography?

The bibliography satisfactorily completed, begin your reading. Try to gather your materials rapidly but carefully. Do not neglect to use a separate card for each important division of your subject. After completing your reading, use your notes for making a running or formal

¹ *p.* is the common abbreviation for page; *pp.* for pages.

outline of your topic. Ordinarily you will not have time to tell everything you have learned in your investigation; therefore pick out the most important and interesting matters. With your teacher's approval, you may substitute for one of the topics suggested below a subject you have found interesting in another class.

1. The Settlers of Massachusetts Compared with Those of Virginia
2. The Building of the Panama Canal
3. The Building of the Union Pacific Railway
4. Laying the First Atlantic Cable
5. The Invention of the Telephone
6. The First Airplane Trip around the World
7. The First Airplane Trip across the Atlantic
8. Some Traits of Character among the Indians
9. A Comparison of the Growth of the Largest Cities in America
10. A Comparison of the Growth of the World's Largest Cities
11. Three of Theodore Roosevelt's Friends
12. A Comparison of the Boyhoods of Washington and Lincoln
13. The Education of Longfellow and of Whittier
14. Egypt, India, and the United States as Cotton Raising Countries
15. Pennsylvania and Illinois as Coal Producing States
16. Three of the Early Settlements in Our State
17. The Men Who Framed the Treaty of Versailles
18. How Some Article of Everyday Life Is Made or Prepared

An Experiment: Tell at home or to some friend all you have learned from one of these talks by your fellow pupils. Report to the class the results of this experiment. You may find it interesting to give yourself a grade upon your

success. If you were hazy or confused on any points, ask your classmates to clear these for you.

Putting These Talks into Writing

You may now put these talks into writing. Before starting the final copy of your report, be quite sure you can say truthfully, "*I have done my best*" to each of the following questions:

1. Have you read everything of importance accessible on your topic, and have you really mastered each article?
2. Have you truly profited by the suggestions and criticisms offered in class?
3. Have you arranged your materials in the best possible order?
4. Is every sentence so clear and strong that it can escape a trip to the sentence hospital?
5. Is there a single word concerning the spelling of which you are not sure, or a single sentence which is not properly punctuated?

SECTION XII: MORE ABOUT THE PRONOUN

Pronouns in Indirect Quotations

The use of personal pronouns in indirect quotations often leaves doubt as to the meaning of the sentence. Keep in mind the difference between direct and indirect quotations. Here is a direct quotation:

(1a) Billy said, "I am going home."

You will observe that the direct quotation of the sentence *I am going home* is preceded by a comma, followed by a period, and enclosed in quotation marks.

The following is another possible arrangement of this same direct quotation:

(1b) "I am going home," said Billy.

How does this differ from the preceding in word order and in punctuation?

Here is the same sentence as an indirect quotation:

(2) Billy said he was going home.

The meaning of these three sentences (1a, 1b, 2) is the same; the indirect quotation, however, *repeats the thought but not the exact words*. Remember that quotation marks should never be used except when the words are repeated exactly as they were spoken or written. (For some reason pupils like to put quotation marks around indirect quotations.)

Here is a direct quotation that is a question:

(1a) Billy asked, "May I go home?"

Notice that the direct quotation of a question is here preceded by a comma, followed by a question mark, and enclosed in quotation marks.

The following is another possible arrangement of the same direct quotation:

(1b) "May I go home?" asked Billy.

How does this differ from the preceding in punctuation and in word order?

(2) Billy asked if he might go home.

The words *if he might go home* form an indirect quotation. They are not preceded by a comma, nor followed by a question mark, nor enclosed in quotation marks.

Whatever way you say it, be sure that there is no question about the meaning. Whenever you have written a sentence containing an indirect quotation, it is always a good plan to read it over to make sure that it cannot be misunderstood. Of course you will understand it because you know what you had in mind, but will the meaning be clear to the reader who does not know the thought that you wish to express? He knows what you have written only.

Making Pronouns Behave

Write the following sentences in such a way that the meaning will be clear. Choose the meaning that you think is reasonable.

1. The boy told the farmer ~~that his~~ garden ^{As} was full of weeds.
2. The boy ran to his father and told him that his coat was on fire.
3. Mr. Brown told Mr. White that a tire on his automobile was flat.

4. Frank told his father that the package that he expected had not come.
5. John told his friend that he had left his book on a post near the campus.

Find or write five sentences, each of which contains an indirect quotation of doubtful meaning. Bring them to class for a blackboard exercise.

Interrogative Pronouns

Read the following sentences carefully.

What person has my pencil?

Who has my pencil?

Which book is my book?

Which is my book?

What thing is this?

What is this?

Because *who*, *which*, and *what* are used in these sentences in place of nouns, they are called pronouns, and, because they are used in asking questions, they are called **interrogative pronouns**. They do not indicate the person. They are still interrogative pronouns when they are used in indirect questions and are not followed by a question mark. Thus:

1. Billy asked, "Who is that man?"
2. Billy asked who that man was.

In the second sentence the question is still there although it is disguised in the form of an indirect question.

The nominative or subject form is *who*, and the object form is *whom*. The singular and the plural forms are the same.

Who and *which* have the possessive form *whose*. This is a pronoun when it is used alone. When it is used with a noun, it is an **interrogative adjective**.

Who is used to refer to persons only, *which* to persons or things, and *what* to things only.

The troublesome part of interrogative pronouns is to decide whether to use *who* or *whom* in interrogative sentences.

You must first decide whether the word is used as the subject of a sentence or as the object of a verb or a preposition.

If it is employed as the subject, the subject form *who* should be used. If it is an object, the object form *whom* should be used. This sounds very easy, but it is not so easy as it sounds.

Here is an illustration of the interrogative pronoun *who* used as the subject:

Who has the book?

When the interrogative pronoun is an object, it usually stands before the verb. Thus:

Whom did you see?

When we change this sentence to the natural order, it will read, *You did see whom*. In this case the subject is *you*, and *whom* is the object of *did see*. You will readily understand that the objective case form of the pronoun is necessary. Keep this in mind when you hear somebody say, "Who did you see?"

Here is another sentence which requires care:

Whom did he ask for?

In the natural order this becomes plain. Thus:

He did ask for whom?

When a sentence is long and complicated, it is sometimes difficult to decide whether to use *who* or *whom*. For example:

My brother asked whom I met at the park.

In determining whether to use *who* or *whom* in a sentence of this kind, pick out the short clause which contains the words *who* or *whom* and disregard the remainder of the sentence. In this sentence the only words which you need to consider are *whom I met*. These words in the natural order become:

I met whom?

Using *Who* and *Whom* Correctly

In the following sentences use *who* or *whom* in the blanks and justify your decision.

1. Mary asked Ruth — the girl was ~~that~~ sang a solo.
2. ~~Can~~ you guess — my brother saw yesterday?
3. Arthur asked — the boys had elected ~~for~~ captain.
4. — did your mother get the book for?
5. — did the superintendent get to take the class next week?
6. — do you think was on the train this morning?
7. — did you take to the camp with you this week?
8. I should like to know — you found to help you.
9. Do you know — Frank will take to the party?
10. I asked Mary — she was going to the picnic with.

Write or find five sentences that you think may trouble your classmates. Bring the sentences for class drill.

Further Drill

If there are pupils in the class who cannot make a perfect score on the previous test and on the additional exercises

furnished by the class, these pupils should turn to *Exercise XIII* on page 478 for further practice.

Relative Pronouns

Read:

The boy **who** won the prize is in my class.

This is a complex sentence, and the clause *who won the prize* modifies the noun *boy*. Therefore it is an adjective clause.

Now notice the word *who*. This is a pronoun, and it relates to the noun *boy*. Because it relates to another word, it is called a **relative pronoun**.

The relative pronoun does two things:

1. It connects the clause to the word that it modifies.
2. It fills its own place in the subordinate clause. In this sentence it is the subject of the clause.

The relative pronouns are *who*, *which*, *what*, and *that*. *Who* is used to refer to persons; *that* to persons, lower animals, or things; and *which* to lower animals or things.

What is a peculiar form that combines both antecedent and relative in itself.

The endings *-ever* and *-soever* are sometimes added to relative pronouns, but these endings do not change the use of the pronouns in any way.

Who and *which* are declined like the interrogative *who* and *which*. *Who* has the nominative form *who* and the object form *whom*. *Who* and *which* have the possessive form *whose*.

You will have no trouble with any of the relative pronouns except *who* and *whom*. These are as bothersome as

they are in the interrogative pronouns, and for the same reason—it is often hard to tell whether to use *who* or *whom*.

1. The girl who sang last evening is in the high school.

We have learned that a relative pronoun performs its own duty in the sentence. In the illustration *who* is the subject of the clause, and of course the nominative form is used.

2. The girl whom you saw is my sister.

In this sentence the subordinate clause is *whom you saw*. In deciding the form of *whom*, we consider its use. Changing the words to the natural order, we have *you saw whom*. The word *whom* is the object of the predicate *saw*, and *whom* is in the object form.

(The case of a relative pronoun is decided by its use in the relative clause.) The case of the noun to which it refers has nothing to do with the case of the pronoun. The following sentence will illustrate this:

The principal called the boy *who* broke the window.

In this sentence the subordinate clause is *who broke the window*, and *who* relates to *boy*. The noun *boy* is the object of the predicate *called*. Now consider the clause, and you see that *who* is the subject of the predicate *broke*. Therefore *who* is in the nominative case.

It is worth while to get clearly in mind the fact that the case of the relative pronoun is determined by its use in the clause, and the case of the antecedent has nothing to do with it.

There is one construction that may cause you trouble.

I met a man *who* I think is your brother.

What about *who*? It would be easy to say that *who* is the object of *think*. We will write the sentence in this way:

I met a man **who** (I think) is your brother.

Now you can see that the words *I think* are parenthetical. They are not a part of the clause. *Who* is the subject of the predicate *is*.

Have You Mastered *Who* and *Whom*?

In the following sentences choose the correct word from the parenthesis and justify your choice.

1. No one (*who*, *whom*) you know lives in this part of the town.
2. A man entered (*who*, *whom*) I afterwards learned was the head master.
3. He secured the position for his nephew (*who*, *whom*) he thinks will fill it successfully.
4. I went to the station to meet the man (*who*, *whom*) you invited.
5. The coach selected the boy (*who*, *whom*) is the best player on the team.

Write or find five sentences that you think may be troublesome. Bring them for a class exercise at the black-board.

More Practice in Using *Who* and *Whom* Correctly

Which and *that* are well-behaved relative pronouns, for they have only the single form for both subject and object; but the nominative *who* and its objective *whom* are great trouble makers and therefore must be watched carefully. To make sure which form should be used, disregard the rest of the sentence and center your attention on the part

which governs the case of *who* or *whom*. Then make your decision. Why is each of the following italicized forms used correctly?

1. The fireman *who* helped us is our friend.
2. The fireman *whom* we saw is our friend.
3. The fireman to *whom* we spoke is our friend.
4. There is the fireman *who* I know is our friend.

If the last sentence causes you trouble, drop for the moment the parenthetical expression *I know*.

Complete each of the following sentences by supplying correctly either *who* or *whom*. In each instance give the reason for your choice.

1. The carpenter mended my sled is a Scotchman.
2. did you see at church?
3. The postman has been sick is much better.
4. The pupils you met are in the fourth grade.
5. The box was delivered by the messenger we all like.
6. Did they catch the tramp for they were hunting?
7. That clerk you hired is a scamp.
8. I am asking those I can trust.
9. I am asking those I think can be trusted.
10. He had many workmen ~~he knew~~ would stand by him.
11. I don't care at all you bring.
12. He is a man in I have absolute trust.
13. Thompson is a plumber you should hire.
14. Thompson is a plumber will do good work.
15. Thompson is a plumber I think you should hire.
16. He is the one I meant to hire.
17. He I have in mind is a younger man.
18. The man first comes to mind is much younger.

19. Mr. Coolidge, _____ I judged had ~~already~~ made his decision, answered promptly.
20. I am writing to those _____ (I know) are very busy.

Testing Ourselves on *Who* and *Whom*

Bring to class five original sentences involving the use of *who* and *whom*, but leave blank the space for that pronoun. While some pupils are placing their sentences on the board, others may read theirs aloud and call upon their classmates to supply the proper form. A class secretary should be appointed to take down any sentences which cause trouble. At the beginning of the next meeting of the class, the secretary may copy these sentences on the board, leaving blank the spaces for *who* and *whom*. The pupils may fill these rapidly. If necessary, the class should repeat the exercise, adding to it any sentences which the pupils may have noted down in the meantime as showing ignorance of the use of this troublesome pronoun.

Conquering the Trouble Makers

If you do not remember Lincoln's advice about "swapping horses," turn back to page 64, reread it, and recall how it was there applied. You may now apply it to the use of pronouns.

When you have begun using a pronoun in a certain gender, person, and number, do not "swap horses," but hold to that form throughout the sentence. Remember especially to avoid the speech demon which joins *every one* or *every pupil*, etc. with a plural pronoun.

Take the following sentences to the hospital and straighten the use of pronouns.

1. Any one who works can get what ~~they~~^{she} wish.
2. Every one of the skaters brought their own skates.
3. Our car shoved its way down the track, and, finally, ~~she~~^{they} forged to the front.
4. If any one thinks he can succeed without effort, you are mistaken.
5. Every player will be recognized by the numbers they wear on their backs.
6. We who have been there and that know the place think they will fail.
7. He told me that if any one will rub their warts with a potato, you will soon get rid of them.
8. After a pupil has been here a week, you lose your fear of the bigger boys.
9. Each girl carried their pack and their camping outfit.
10. No doubt every one has experienced a narrow escape sometime during their life.

Watch Your Speech

Watch attentively your own speech and that of your classmates for errors in using a plural pronoun in sentences beginning with such singular forms as *each*, *every*. This is one of the commonest of the speech demons and one of the hardest to conquer. A class committee may make a drill chart containing several sentences using these forms correctly. After you have drilled on these, guard your speech carefully and note down at once any sentences in which you or any one of your classmates may use one of these speech demons. At some time designated by your teacher bring these sentences to class and discuss them. What other means can you use to chase these errors from your speech? Will some policemen help? Can you set some penalty to make offenders more careful?

Test Number IV: Pronouns

Come to class prepared to meet all of the following requirements. Your teacher will decide how many of these you shall answer and how the test shall be conducted.

1. Write three sentences each containing a pronoun and its antecedent.
2. Write three sentences each containing a pronoun referring to one of the following as its antecedent: *Each pupil, Every woman, Each hunter.*
3. Write three sentences each illustrating the use of the pronoun in the predicate nominative.
4. Write three sentences each containing two pronouns in the objective case.
5. Write three sentences each containing a relative pronoun.
6. Write three sentences each containing an interrogative pronoun.
7. Write three sentences each containing an indirect question.

Fight Till You Master the Pronoun

Many pupils find the pronoun a great trouble maker. During the next month watch carefully your use of pronouns. If you cannot handle pronouns easily and well, turn to pages 479 and 481 and Take *Exercises XIV* and *XV*. If you do not use these exercises now, come back to them during your final review.

SECTION XIII: WRITTEN COMPOSITION

The Person I Know Best

As you look into a mirror, you see a very interesting person. You have lived with that person for a number of years and have thus gained a great deal of information about that individual's likes and dislikes, his abilities and limitations, his accomplishments and aspirations. Indeed you know a great deal more than you at first suspect, and you may collect a surprising amount of interesting information about yourself. Your task shall be to report this in the form of an autobiography.

First of all, what are the chief facts that should be included? Perhaps the following questions may prove suggestive:

What do you know concerning the history of your family? When and where were you born? What are some of your earliest memories? Did anything amusing happen to you when you were little? When and where did you start in school? Who was your favorite teacher, and why? What has been your favorite study? Have you ever met with a serious accident or narrowly escaped one? Have you ever had a long and serious illness? What pets have you had? What interesting trips have you taken? Have you ever earned money? What could you do to help support yourself? What are your favorite games? What are the things in which you are especially interested and about which you know the most?

These are some of the questions which will suggest topics for your autobiography. Come to class prepared to propose at least three or four other matters which you think should be included in an account of your life.

Then, with the aid of your teacher, each member of the class may construct a simple outline for this autobiography. The larger features of your outline will probably be much like those of the outlines made by your classmates, but yours will also naturally contain many things that will differ from the others. Try to include in this outline those matters that will interest your classmates and will give a clear, true picture of your life. Pick out the chief things and stress these. You cannot do this well unless you spend time and pains in thinking out carefully what are the important and interesting affairs in your life.

Your teacher will help the class decide just how long these autobiographies should be.

As you work, remember the third great requirement of good writing and keep your classmates ever in mind; try to make your account so clear and so interesting that they will be glad to listen to your story. Of course you wish this history of your life to be expressed in complete, clear-cut sentences. You would be ashamed to have any incomplete sentences tumbling about to mar your story. Before copying your theme, revise it carefully to make sure that every sentence is as well built and as interesting as you can form it, and that there are none which your classmates might criticize.

Judging the Autobiographies

As you listen to the accounts of the lives of your fellow pupils, try to judge them clearly and fairly. Why was one autobiography more interesting than the others? Did the writer include many attractive details which roused and held your attention? Did he present his ideas in such clear, plain sentences that you found him easy to follow? On the

other hand, were there any autobiographies that were unattractive because they contained few interesting details or because the ideas were not clearly and pleasantly expressed? What details in your own life which you did not include in your autobiography were suggested by hearing your classmates? You may relate to your classmates any such incidents thus suggested to you. Try to express yourself as forcefully and well as you can.

The Sentence Hospital

You may now open a hospital for sick and crippled sentences. Go through your autobiography carefully and bring to the hospital any of the sentences which do not seem clear and strong. Then read some of the autobiographies written by your classmates to see if you can discover any weak or faulty sentences needing attention. Your teacher will bring in other such sentences. Place these on the board or read them aloud. Decide what is wrong with them and try to correct them. Toward the close of the class period spend a few minutes in summarizing the chief things that you have here learned concerning the improvement of sentences.

A Spelling Lesson

Make a list of the misspelled words found in these autobiographies and to this add any others concerning the spelling of which you were doubtful as you were writing and which you therefore looked up in the dictionary. A class committee may then place these words on the board, indicating by red crayon or by underscoring the part of the

word causing trouble. Thus, if the word happens to be *embarrassment*, where the difficulty lies in remembering that it contains two *r*'s and two *s*'s, emphasize in some fashion the correct parts and fix these in mind. By practice train your fingers and your pen to be uncomfortable if they start to vary from writing *e-m-b-a-r-r-a-s-s-m-e-n-t*. Copy the list in your notebook and master each word perfectly. Come to class to-morrow determined and able to make one hundred per cent on this list. Within the next few days try deliberately to use in writing any of these words which prove troublesome for you.

More Practice in Taking Dictation Accurately

Do you recall the number of pupils who made a perfect score in taking from dictation the paragraph concerning Parkman included in *Section IX*? Can you equal or better the record you then made? Reread the directions formerly given and treat in similar fashion the following somewhat more difficult paragraph.

ST. LOUIS IN 1870

The years immediately following the close of our Civil War witnessed many remarkable and rapid changes in the city of St. Louis. The steamboats which had thronged the Mississippi and had pushed and shoved their prows into those closely packed quarters along the levee gradually gave way before their less picturesque but more rapid competitors, the railway trains. Shops and stores crowded back the residence districts; and on the sites of old, substantial mansions rose great foundries and factories which showered smoke and soot over the neighborhood, driving the residents back from one ridge to the next, farther and farther from the river, till the long, quiet roads were trans-

formed into city streets. Up these ridges a third horse helped the team which dragged each slow-moving street car. In these cars might be heard the "sharp, nasal tones of the Yankee" and the "drawling speech of the southerner," for in this city met and mingled the two great currents of national immigration, much as the waters of the two wonderful rivers mingle at its side.

If you did not succeed in making a perfect score, study the causes of your failure and right them. Ask some friend to dictate the paragraph to you and persevere till you have written it without an error. It is worth a great deal to you to perform this or any other task faultlessly.

A Story To Finish

HOW TOM WAS SAVED

Tommy Johnson stood bewildered in the great New York passenger station, fumbling frantically first in one pocket and then in another. Here he was—not knowing a soul in the huge city, one hundred and seventy-five miles from home, unable to find his railway ticket and his pocketbook which contained his few precious dollars. Time after time he searched his pockets but all in vain. He sat down and tried to think how he had lost the pocketbook and what he could do. Just when everything was blackest and Tommy was close to tears, suddenly—

What happened? Did Tommy find the purse in one of his pockets? Had he put it somewhere for safe keeping and in his confusion forgotten where? Did he recover it through the help of some stranger? Did a kind hearted stranger take pity on him? Did he spy some acquaintance? Perhaps he thought of some scheme for rescuing himself from his plight. It may be that a good natured policeman told him what to do.

Think over carefully these different possibilities. Some of you may be able to find solutions not here suggested. Before writing your endings, be sure that your solution is probable and convincing. After you have finished writing your conclusion, revise your work carefully before the final copying to see that it is as near perfect as you can make it. The class may decide by vote which of the suggested endings is cleverest, and which is best written.

SECTION XIV: ADJECTIVES

Adjectives

An adjective is a word that is used to describe or explain a noun or pronoun.

An adjective may modify a noun in two ways,—(1) it may limit, or (2) it may describe the noun. If we say **one** apple, we limit the number to one. If we say a **red** apple, we describe the apple.

Comparison of Adjectives

One important function of adjectives is to indicate degree. An illustration will show what *degree* means.

1. This is a **large** apple.
2. My apple is **larger** than yours.
3. This is the **largest** apple in the basket.

In the first sentence we make a positive statement. We say simply that the apple is large, and the adjective *large* is said to be in the **positive degree**.

In the second sentence we compare two apples, and we say that one is larger than the other; that is, it has the element of size in a higher degree than the other. The adjective *larger* is said to be in the **comparative degree**. An adjective may also indicate a lower degree, as, *a smaller apple*.

In the third sentence one apple is compared with all the other apples in the basket, and we say *largest* is in the **superlative degree**. The word *superlative* means *surpassing all others*. It expresses the highest or lowest degree, as, *the largest or the smallest apple*.

Adjectives of one syllable and some adjectives of two syllables form their comparative and superlative degrees by adding *er* and *est* to the positive form.

Some adjectives of two syllables and most adjectives of more than two syllables are compared by using *more* and *most* or *less* and *least* with the positive. It is generally possible to tell by the sound which form should be used. Illustrations:

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
tall	taller	tallest
short	shorter	shortest
easy	easier	easiest
careful	more careful	most careful
expensive	less expensive	least expensive

You are not likely to make an error in the use of the positive and the superlative degrees. It is sometimes hard to remember to use the comparative degree when you are comparing two objects.

Choosing Correct Forms

Read each sentence. Select the correct form of the adjective in the parenthesis, and tell why the comparative or the superlative is used.

1. Which is (better, best), health or wealth?
2. Did you choose the (longer, longest) of the two pencils?
3. Whom did the (younger, youngest) of your two cousins marry?
4. Three propositions were made. The contractor chose the (cheaper, cheapest).
5. Both of the girls are good singers, but Marion is the (better, best).
6. I have three studies, but I like algebra the (better, best).

7. There are two roads to the old manse, one, the (*longer*, *longest*) through the woods, and the other across the sandy plain. Dr. Babbit decided to take the (*shorter*, *shortest*) one.
8. The (*less*, *least*) expensive of the three hats is the (*prettier*, *prettiest*).
9. We thought this the (*cleaner*, *cleanest*) of the two rooms, but we realized that in the other the light was (*better*, *best*).
10. Of my two brothers Sam is the (*older*, *oldest*), but Edmund is the (*taller*, *tallest*).

The Articles *A, An, The*

The words *a*, *an*, and *the*, are adjectives, but they are usually called **articles**. Good usage has decreed that certain technical points in the use of articles must be observed. It is important that you should understand these points.

When two or more nouns are connected by *and*, and only one person or object is meant, an article should be used with the first noun only. Thus:

The secretary and treasurer is at the desk.

This sentence means that both offices are held by one man, and one man is at the desk. Note that an article is used before the noun *secretary* only.

When two or more nouns are connected by *and*, and each noun means a different person or object, an article should be used with each noun. Thus:

The secretary and the treasurer are at the desk.

This sentence means that one man is secretary and another man is treasurer. There are two people at the desk.

In all your speaking and your writing you will constantly have occasion to keep in mind this usage of the articles. Thus:

I have a red and a black pencil. (Two pencils)

I have a red and black pencil. (One pencil)

I have an apple and an orange. (Two objects)

My sister has a black and white cat. (One cat)

A red and a white banner waved over the club house. (Two banners)

Written in full, this sentence is *A red banner and a white banner waved over the club house.*

The Article in Use

Read each sentence and tell how many.

1. My aunt has a black and a white cat.
2. A red and white banner waved over the tent.
3. My uncle has a black and a white horse.
4. My father has a blue and black automobile.
5. We came over a long and straight road.
6. The girl has a red and black sash.
7. To-day we have driven over a narrow and a steep road.
8. My younger brother has a black and a blue cap.
9. The boat has a red and a white and a blue streamer.
10. The young farmer has a hilly and a level farm.

Predicate Adjectives

Sometimes an adjective that describes the subject of a sentence is placed after the predicate verb. Thus:

The automobile is **blue**.

The word *blue* is an adjective that describes the subject *automobile* and completes the thought of the sentence. Because the adjective is in the predicate, it is called a **predicate adjective**.

Predicate adjectives are most frequently used after the verb forms *am, is, are, was, were*, and other forms of the same verb. The use of the predicate adjective with these verbs brings no difficulties.

The use of the predicate adjective with some other verbs is not so easily understood. The greatest difficulty occurs after such verbs as *look, feel, sound, seem, appear, grow, prove, turn, taste, smell*. Illustrations:

The child looks **cold**.

In this sentence the adjective *cold* describes the subject *child*. I saw that he was a *cold child*.

The orange tastes **sweet**.

This means that, in tasting, it was a *sweet orange*.

This matter is not so important in itself, but, when you study adverbs, you will see why it is desirable to understand the predicate adjective.

Come to class prepared to give five sentences, each of which contains a predicate adjective. Do not use the same verb twice.

Phrases and Clauses

A phrase or clause may be used like an adjective to modify a noun or a pronoun. Thus:

A rubber band

A band of rubber

A band which is made of rubber

It is a great advantage to have all three of these forms at our command. Often one of the forms will seem to fit into the sentence better than either of the others.

Adjective Clauses

1. *Adjective* The **iron** door is rusty.
2. *Adjective Phrase* The door **of iron** is rusty.
3. *Adjective Clause* The door **which is made of iron** is rusty.

Each of the three forms given in the above illustrations is called an *adjective modifier*, because each qualifies some noun.

Recognizing Adjective Clauses

In the following sentences point out the adjective clauses and tell what word each modifies.

1. The man who is coming down the street is my father.
2. I found the book which you lost.
3. The driver whose car I had hit shook his fist at me.
4. You who have finished may go home.
5. Our old dog, which I supposed was dead, comes limping into the yard.
6. I wish to see those who are to sell Red Cross Stamps.
7. My uncle from India, whom I had never seen, was coming on that train.
8. All that I know about him I have told you.

Using Adjective Clauses

Frequently an adjective clause may be substituted for a part of a compound sentence, thus making the expression neater, trimmer, and more logical. *Washington was in command, and he relieved the suffering* might better be

expressed thus: *Washington, who was in command, relieved the suffering.* Change the following compound sentences into complex sentences containing adjective clauses; then judge the effect. In some sentences you may wish to include compound predicates.

1. Gertrude Moss was one of our best students, and she was very modest.
2. I caught up with Uncle Tom Cooper, and he took me to the circus, and he bought me peanuts and candy.
3. Columbus had a stout heart, and he did not flinch before the mutineers.
4. The old guide had been over the trail often, and he knew the dangers, and he ordered us to keep perfectly still.
5. I had a big black dog, and he would growl fiercely at any strangers.
6. Anna was a great admirer of Martin, and he was our football captain, and he played short stop on the baseball team.
7. We opened the door, and we found a deep pit, and in it we could see an old lantern and some tools.
8. The old book was bound in a frayed leather cover, and it was clasped with an iron hinge, and it was given to my father by his mother, and she valued it highly.
9. Major André was a British officer, and he was captured by three Americans, and he was searched by them.
10. Our camping place was high and dry, and it was well shaded, and it was near good water, and it was just the spot we had been looking for.

Interchanging Words, Phrases, and Clauses

We have learned in our previous work that sometimes a single idea may be expressed in the form of a word or a phrase, or a clause. Thus, *a steel trap, a trap of steel, and a*

trap which is made of steel bear each practically the same meaning. Perhaps the third form, since it is longer and demands more time for its expression, gives the greatest weight to the idea. We are glad to have these three different methods of expressing such an idea; when we grow tired of using one form, we may employ another. We like a variety in our sentence structure just as we like variety in our food. Then, too, some one form may give a more pleasant sound to our sentences. (In the following sentences change the italicized adjective first to a phrase and then to a clause. Decide if there is any choice among the three forms.)

1. The *oaken* bucket hung in the well.
2. A *red-headed* calf was blinking at Eppie.
3. Scrooge was a *hard-hearted* old miser.
4. A *white-faced* woman was entering the hospital.

(In the following sentences change the adjective phrases first to adjectives and then to adjective clauses.)

1. An Italian *with a beard* played the violin beautifully.
2. The large window *of plate glass* was cracked in shipment.
3. The truck *with its heavy load* passed through the street.
4. The leader talked of a cross *of gold* and a crown *of thorns*.

(Change each of the following italicized adjective clauses first to an adjective and then to a phrase.)

1. She scoured briskly the kettle *which was made of aluminum*.
2. The policeman, *who had a kind heart*, helped the old woman.
3. The coat *which was lined with fur* has been stolen.
4. The owl *which had large eyes* was winking and blinking at us.

Playing the Detective

Play the detective to discover adjective modifiers of these three types. Look through some of the themes you have written; listen to your own recitations and those of your classmates; notice the speech of those outside of the school; scan the pages of your home newspapers and magazines. Do not be satisfied until you have discovered at least three sentences in each of which a thought may be expressed interchangeably in an adjective, a phrase, or a clause. Bring these sentences to class and let your fellow pupils decide which form they like best.

Righting Misplaced Adjective Clauses

Clauses introduced by relative pronouns sometimes slip into very improper places. Thus, in such a sentence as *The house is on the hill which is made of red brick*, obviously the relative pronoun *which* refers to *house* and not *hill*.

The following crippled sentences have been sent to the hospital. Straighten and strengthen them by re-arranging them and, if necessary, re-wording them slightly.

1. I went to meet my brother at the station, who was coming on the noon train.
2. Wanted: rooms by a man and wife which are light and airy.
3. Lewis and Clark were the bold explorers of the wilderness in the Northwest, whose courage never failed them.
4. We delighted in the bright colors of the lumbermen's jackets which tramped in from the woods.
5. I placed a wreath on Longfellow's grave, who is my favorite poet.

6. The oranges and lemons were secured through my uncle's foresight, who is always thinking of the happiness of others.
7. I accepted the boy's apology who hit my dog.
8. He took the eggs to Brimfield which we had gathered in the morning.
9. He loaded the old man with insults, who bore them all patiently.
10. The dentist grasped the tooth with his forceps which had ached all day.

Identifying Adjectives, Adjective Phrases, and Adjective Clauses

In the following paragraph there are thirty-four adjectives, including articles, nine adjective phrases, and five adjective clauses. Identify these.

The burly detective ~~from Chicago~~, who had just arrived, questioned closely the three witnesses of the murder and tried to discover the actual perpetrator of the crime which had shocked the entire community of peaceful Villa Grove. Mayor Brown, keen, prompt, and decisive, helped the busy detective by asking all sorts of questions which were sensible and straight to the point. The oldest witness, who was examined by the Mayor, and who offered much testimony of great importance, declared that the murderer was a young man, short, stout, and athletic, with broad shoulders, and with a heavy beard.

Test Number V: Adjective Forms

Here is a test to determine whether each pupil in your class can do perfect work in handling adjectives, adjective phrases, and adjective clauses.

Prepare neatly the following exercise:

1. Write three sentences each containing two adjectives. Underscore these adjectives.

2. Write three sentences each containing an adjective phrase. Underscore these phrases.
3. Write four sentences each containing an adjective clause. Underscore these clauses.

During the class period exchange papers and grade them. Deduct 10 for each mistake. Try to master this subject so thoroughly that you will have a perfect score.

How many members of the class scored 100? What plan can you devise to improve the score of those who did not do perfect work?

Restrictive and Non-Restrictive Clauses

1. Boys who work will win.
2. Andrew Johnson, who was once a tailor, succeeded Lincoln as president.

On examining carefully the two adjective clauses given above, we at once notice this difference: in the first example, if the clause *who work* were omitted, the meaning of the sentence would be wrecked. The clause is just as necessary to that sentence as the heart is to body. Such a clause is called a restrictive clause; it limits or restricts successful boys to a certain industrious class. Since it is a vital part of the sentence, it is not set off by commas.

In the second sentence the adjective clause gives us some interesting information about Andrew Johnson, but it might be omitted without wrecking the main idea of the sentence. It is, after all, purely explanatory. Hence it is called a non-restrictive clause and is set off by commas. An adjective clause following a proper noun is practically always non-restrictive.

The chief value in learning to distinguish restrictive from non-restrictive clauses lies in the help which that knowledge affords us in punctuating properly. Restrictive clauses are lodged so firmly in the thought of the sentence that they require no commas. Since non-restrictive clauses might be omitted without destroying the chief idea of the sentence, they are set off by commas.

In the following exercise point out the **restrictive** and the **non-restrictive** clauses and supply any necessary commas.

Test each adjective clause by asking whether it is necessary to the life of the sentence, or whether it adds some interesting but unessential information.

- ✓1. Those who followed were a bruised and battered crowd. ✓
2. Any one who has a little mechanical ability can construct a radio set. ✓
3. Williams who came on the stage last made a ferocious looking pirate. ✓
4. The girls who sing alto may take seats on the left. ✓
5. At this my brother Bob who always hated work made a wry face, ✓
6. The geese which we planned to sell were fattened in November. ✓
7. That night Mount Vesuvius which had been belching smoke for many days threw out a flood of lava. ✓
8. Can't you find some one who would like your ticket for the game? ✓
9. Bring to class any problems which you do not understand. ✓
10. That fellow who is leading the singing is Ichabod Crane. ✓
- ✓ 11. Suddenly Tom Brown who had been chuckling to himself broke out into a loud roar of laughter. ✓

12. The fisherman who was an old hand at the game slowly drew the trout toward the net.
13. Fido was a terror to my mother who always feared dogs.
14. Fido was a terror to any tramps who chanced to enter our yard.
15. I wish to see those pupils who intend to take Latin.

The miners **who had picks and shovels** soon opened a passage.
 The miners, **who had picks and shovels**, soon opened a passage.

What is the difference in meaning in these two sentences?
 Which indicates that all the miners took part?

How would a change in the punctuation of each of the following adjective clauses affect the meaning of the sentence involved?

1. The sophomore girls who arrived early proceeded to decorate the room.
2. The streets, which were paved with asphalt were soon swept and cleaned.
3. We placed the little chickens which were hatched yesterday in a warm corner of the room.
4. The immigrants who came from Poland were hurried into quarantine.
5. The girls who were dressed in pink won much favorable comment.

Drill on Restrictive and Non-Restrictive Clauses

Bring to class three sentences containing restrictive clauses, three containing non-restrictive clauses, and three containing clauses which might vary according to the meaning.

Managing Complex Sentences

In revising the following theme, watch carefully for the following points:

1. Are there any subordinate clauses used as independent sentences? If so, either make them independent sentences or join them to other sentences in the theme. If necessary, alter slightly the wording.
2. Supply in the blanks the correct form of *who*.
3. Decide whether the subordinate clauses are restrictive or non-restrictive, and punctuate accordingly.

PLUCKY FRED

It looked pretty bad for us. Charlie Roberts is our best halfback was injured early in the game. A few minutes later, Frank Thompson from we expected much was also hurt. should we put in? We needed some one could catch long forward passes, some one could get past their ends, we feared. Our coach is a keen judge of players surprised us by sending in Fred Brown we all like but does not weigh much. Fred wore an old suit. In which he had played baseball last summer. His sweater which was badly worn had big holes on the elbow. He had an old headguard. Which was much too big for him, Which made the crowd laugh. Nevertheless, he was a player , we thought, might surprise them. On the first play Fred took the ball from Roy Wiley was our quarterback, dodged every opponent he met, and made a touchdown. Which was enough to win the game. After it was all over, Fred is a very shy fellow ran to the dressing room as fast as he could scamper.

More Drill in Mastering Sentences

In a successful football team each of the players coöperates with his fellows under the direction of the captain and has

his particular part in each play. If he works alone, he cannot accomplish much. Somewhat similarly, we must train our ideas to work together in sentences. The main idea usually appears in the principal clause, and the modifying ideas in phrases and subordinate clauses. We must see that the relations of these different parts of the sentence are properly expressed. Before beginning the following exercise, review carefully what you have learned concerning subordinate clauses, for these are a great help in expressing ideas accurately.

Combine each of the following groups of ideas into strong, clear-cut sentences. Be especially careful to pick out the most important idea and give it the place it deserves in the sentence. Some of these groups may require more than one sentence.

1. We reached the camp ground. We threw down our packs.
We hastened to pitch our tent. It was already raining.
2. I can swim. I can dance. I can run a car. I can play the piano. What more do you wish?
3. The junk man is coming down the street. He is driving a slow, fat horse. He smiles at the children. He calls, "Rags and old iron!"
4. I was eight years old. I ran away from home. I went to Duncan. I went to my grandfather's store.
5. It was a cold morning. It was late in November. The farmer rose at five o'clock. He harnessed his team. He started to pick corn.
6. I was visiting my uncle. He keeps a grocery store in Farmington. I swept out the store for him. I also clerked and ran errands.
7. She was nearly eighty years old. Her hair was still black. Her step was still spry.

8. We were coming up the hill. We had reached the turn in the road. Another car was coming down. The hill was slippery. The other car skidded. It ran into ours. It bent our fender. It broke our windshield. Fortunately it did no other damage.
9. Tom was sixteen years old. His parents needed his help. He was trying to find work. He wished to pay for his books and clothes.
10. That large building is a warehouse. It contains reapers, mowers, and other kinds of agricultural implements. It belongs to Mr. Bowman. He built it ten years ago. It is a brick building.

SECTION XV: PARAGRAPHS

When words are rightly combined into a complete thought, they form a sentence. Somewhat similarly, when sentences are combined into thought groups, they make a paragraph; and, in turn, from paragraphs may be fashioned the whole composition.

A paragraph is a composition or a division of a composition in which is developed a single topic or thought group.

The paragraphs of a composition are not unlike the parts of a tree, where roots, trunk, branches, and leaves serve different purposes, yet each and all are portions of one unified whole.

When, in writing, we indicate a fresh paragraph by beginning on a new line and by indenting the first word, we are assisting our reader much as guide boards might help in traveling through an unfamiliar country. Thus by marking new paragraphs we are setting up such warnings and cautions as the following:

Here is something different; notice the change.

Another character in our story is about to speak.

This is a further matter of interest.

Pay attention to the following arguments.

To the careful writer, however, good paragraphing is even more than this. It indicates that he has perceived clearly the relations of his ideas, and that he has joined carefully those thoughts which belong in a single group.

Just how many sentences should be included in one paragraph, will depend upon the materials which the writer is handling. Sometimes a single sentence may constitute

an independent thought group, just as some single word, such as *Stop* may be sufficient for a sentence. But such instances are rare; and while no hard and fast rule can be laid down, you may well, at your stage of advancement, examine critically any paragraph containing less than fifty or seventy-five words to determine whether it meets the requirement of developing adequately a single topic.

Exercise: Paragraph Length

Using another of your textbooks selected by your teacher, each of you may count the number of words contained in five successive paragraphs. How many words were there in the longest paragraph? How many in the shortest? What was the average number of words to the paragraph?

Write out a report of the results you gain from this study of the length of your paragraphs. Your teacher will appoint a committee to read these papers and to report its findings. What do you learn from comparing the length of your paragraphs with the length of those used by the writer of the textbook?

Paragraphs of Conversation

One of the simplest uses of the paragraph is that of setting off the words of one speaker from those of another. In addition to these words each paragraph may contain any closely related comment or description.

Notice carefully the fashion in which the following dialogue is paragraphed. Study also the punctuation used in the quotations. You will recall (see page 181) that when

a direct quotation (one giving the exact words of the speaker) follows the comment or explanatory part of the sentence, it is preceded by a comma placed just before the first pair of quotation marks:

Uncle Charles began, "I am not at all pleased — —."
After a moment he added, "I expect you to do something this afternoon."

When in a sentence the quotation precedes the comment or explanatory matter, this quotation is usually followed by a comma placed just before the last pair of quotation marks. If the sense demands it, a question mark or an exclamation point may here be used in place of the comma:

"I can't master that gang," I continued.

"I shall watch you," he added.

"But what will you have me do?" I continued.

"Quit!" he roared.

Notice carefully the manner of punctuating the broken speeches in the second and third paragraphs which follow.

Uncle Charles was silent for a moment and then began, "I'm not at all pleased with the way you handle those men."

"But what would you have me do?" I replied hurriedly. "I can't master that gang," I continued in despair; "and I know I must quit."

"Quit!" snorted my uncle, thumping his fist on the table. "Quit? Get down to work at once; fight as if you had some iron in your blood; master your job, and don't let it master you." After a moment he added, "I expect you to do something this afternoon." "I shall watch you," he continued. Then he glared at me from beneath his bushy eyebrows and stamped out of the room.

in ink.
Paragraphing Properly

Paragraph properly each of the following extracts:

"He needed a good drubbing, whether he got it or not," the officer admitted when I had concluded my story. "Unfortunately I cannot release you until the inspector comes." "When will that be?" "To-morrow, probably, on the same train." "But I can't afford to be delayed twenty-four hours," I protested. "I'm short of cash, and I've got to meet a mate." "I'm sorry," returned the Englishman, "but as a deputy inspector I have no power in this matter. I do not wish to lock you up if you will promise not to leave the station precincts. You may sleep in the first-class waiting room."

From Franck, *A Vagabond Journey around the World*.

By permission of The Century Company, publishers.

He stood watching me as a cat might eye a mouse, his face flushed with the joy of his triumph. Finally he broke the silence with, "You have run up a long score since the morning we first met in the court room." I looked him straight in the eye and said nothing, but I knew that my scorn was speaking from my face. "Now we are to have the reckoning of a long account," he continued after a moment of silence, broken only by the monotonous ticking of the little Dutch clock on the mantle. "Now I shall pay you in full for all I have suffered from your cursed pride." "What you will," I replied with an outward indifference I was far from feeling as his hand reached his side and drew the long bright blade from its scabbard. "I despised you and fought you when I had the power. I still despise you at this moment when I am facing death."

Rip bethought himself for a moment and inquired, "Where is Nicholas Vedder?" There was silence for a little while, when an old man replied in a thin, piping voice: "Nicholas Vedder! Why he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that's rotten and gone, too." "Where's Brom Dutcher?" "Oh,

he went off to the army in the beginning of the war; some say he was killed in the storming of Stony Point—others say he was drowned in a squall at the foot of Anthony's Nose. I don't know—he never came back." "Where's Van Bummel, the school-master?" "He went off to the wars too, was a great militia general, and is now in Congress." Rip's heart died away at the hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand; war—Congress—Stony Point; he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?" "Oh, Rip Van Winkle!" exclaimed two or three. "Oh, to be sure! That's Rip Van Winkle yonder, leaning against the tree."

Writing a Dialogue

After you are sure that you know perfectly how to punctuate conversation, you may write a dialogue on one of the following topics or on one of your own choosing. Select a topic on which you have some decided convictions. Try to present both sides fairly and plan to bring your dialogue to a strong, decisive close. Before beginning to write, make a list of at least a dozen synonyms for *said* and use these freely in your composition. Give appropriate names to your characters and introduce considerable comment and description along with your dialogue. Before handing in what you have written, proof read your work carefully to make sure that you have paragraphed it properly and that you have punctuated it quite correctly.

1. Two boys argue concerning the relative merits of their home towns.
2. Two base ball, basket ball, or foot ball fans argue concerning the merits of their favorite teams.

3. The family is discussing the buying of a new car.
4. Two girls differ regarding their favorite moving picture actresses.
5. A small boy tries to persuade his mother that he is too ill to attend school to-day.
6. Two grammar grade pupils try to decide whether they shall attend the senior high school.
7. A country and a city boy discuss the relative advantages and disadvantages of their lives.
8. Two young people try to decide how they will spend the evening.
9. Betty attempts to reason with Uncle Frank.
10. Two church members argue concerning the new pastor.
11. Mother and I have a disagreement in a hat shop.
12. The customer knew what he (she) wished and got it.
13. The clerk tried to pacify the irate customer.
14. I tried to explain but did not succeed.
15. The school principal interviews a culprit.

The Topic Sentence

In aiding the reader or hearer to grasp quickly and easily the central, unifying idea of the paragraph, good writers and speakers make much use of the topic sentence. Though such writers or speakers may sometimes choose to rouse our curiosity by holding us in suspense and may keep this topic sentence for the close of the paragraph, they will usually indicate clearly near the beginning of each paragraph the specific idea which is to be developed in this thought group. A good topic sentence resembles the text of a well built sermon; it states the germ idea of the paragraph which is to be expanded and made clear. (Or, again, the topic sen-)

tence is like a label on a package, telling us plainly what that package contains.

Study carefully the following paragraphs; observe the manner in which the central idea or topic stated in the opening sentence is developed in the paragraph.

Gradually the plight of the crew became more and more critical. Their long voyage had so lowered their provisions that for weeks they had existed on half rations of salt pork and wormy biscuits. Scant, poor food, joined with their fearful exposure, had prostrated nearly half of the sailors; and upon those able to crawl about was imposed the added toil of long, hard hours at the pumps, for the ship was leaking badly. Then, as a final misfortune, they had been forced to fight one of the worst gales that ever shredded a sail or snapped a mast.

Notice that, while the entire first sentence of the preceding serves as a topic sentence, the chief idea developed in the paragraph is contained in the words *more and more critical*. What words of the following topic sentence are most important in the development of the paragraph?

"What makes a first-class elm?" Why, size in the first place, and chiefly. Anything above twenty feet of clear girth, five feet above the ground, with a spread of branches a hundred feet across, may claim the title according to my scale. All of them with the questionable exception of the Springfield tree above referred to, stop, so far as my experience goes, at about twenty-two or twenty-three feet of girth and a hundred and twenty of spread."

Holmes, *The Autocrat of the Breakfast Table*.

Study carefully the following paragraphs and point out the words which express most clearly the topic idea of each paragraph.

This ~~timorous~~ mood of the emigrants was doubly unfortunate, as it exposed them to real danger. Assume, in the presence of

subject is the

Indians, a bold bearing, self-confident yet vigilant, and you will find them tolerably safe neighbors. But your safety depends upon the respect and fear you are able to inspire. If you betray timidity or indecision, you convert them from that moment into insidious and dangerous enemies. The Dahcotah saw clearly enough the perturbation of the emigrants and instantly availed themselves of it. They became extremely insolent and exacting in their demands. It has become an established custom for them to go to the camp of every party, as it arrives in succession at the fort, and demand a feast. Smoke's village had come for this express design, having made several days' journey with no other object than that of enjoying a cup of coffee and two or three biscuits. So the "feast" was demanded, and the emigrants dared not refuse it.

Parkman, *The Oregon Trail*.

(The moving spirit of the establishment, in more senses than one, was a hideous old hag of eighty.) Human ingenuity never conceived hob-goblin or witch more ugly than she. You could count all her ribs through the wrinkles of the leathery skin that covered them. Her withered face more resembled an old skull than the countenance of a living being, even to the hollow, darkened sockets, at the bottom of which glittered her little black eyes. Her arms had dwindled away into nothing but whipcord and wire. Her hair, half black, half gray, hung in total neglect nearly to the ground, and her sole garment consisted of the remnant of a discarded buffalo-robe tied round her waist with a string of hide. Yet the old squaw's anatomy was wonderfully strong. She pitched the lodge, packed the horses, and did the hardest labor of the camp. From morning to night she bustled about the lodge, screaming like a screech-owl when anything displeased her.

Parkman, *The Oregon Trail*.

Yet, wild as they were, these mountains were thickly peopled. As I climbed farther, I found the broad dusty paths made by the elk as they filed across the mountain side. The grass on all the terraces was trampled down by deer; there were numerous tracks

of wolves, and, in some of the rougher and more precipitous parts of the ascent, I found foot-prints different from any that I had ever seen, and which I took to be those of the Rocky Mountain sheep. A white wolf jumped up from among some bushes and leaped clumsily away, but he stopped for a moment and turned back his keen eye and his grim bristling muzzle. Soon after, I heard a rustling sound, with the crackling of twigs at a little distance, and saw moving above the tall bushes the branching antlers of an elk. I was in the midst of a hunter's paradise.

Adapted from Parkman, *The Oregon Trail*.

Try to find in books, newspapers, or magazines at least two paragraphs containing clearly marked topic sentences. Bring these to class and discuss them.

Handling Topic Sentences

At times some word or phrase of a topic sentence may be especially significant and may contain the germ idea which is to be developed in the paragraph. Thus, if you saw the topic sentence *Of all the women I know, Aunt Polly is the neatest*, what idea would you expect to find expanded in the rest of the paragraph? Doubtless the writer would dwell upon the idea of her *neatness*, illustrating it by telling how spotless were her rooms, how bright were her windows, and how every pin kept its proper place.

Or, again, if you examine the topic sentence, *What do you suppose we found when we broke the lock of that trunk?* you will readily see that the germ idea to be developed is not contained in *when we broke the lock of the trunk*, but in *what we found*.

Examine carefully the following topic sentences and tell how you think each might be developed into a paragraph. During the class discussion note carefully the best sugges-

tions offered by your fellow pupils. After the discussion, select one of the topic sentences, place in orderly fashion your ideas concerning it, and write a paragraph.

1. Of all the women I know Aunt Polly is the neatest.
2. What do you suppose we found when we broke the lock of that trunk?
3. While rummaging in our attic, I had a piece of good luck.
4. When little Rodney was dragged out of the coal cellar, he was a sight to behold.
5. Here is the best recipe I know for making fudge.
6. This is my idea of a typical pirate.
7. I have three good reasons for liking to trade at that store.
8. The days are longer in summer than in winter for this reason.
9. Honesty is the best policy.
10. He looked like a prize fighter.
11. My favorite character in history is —.
12. The character from Bookland with whom I should like best to talk is —.

Forming and Using Topic Sentences

Compose four clear, attractive topic sentences, each of which might be developed into an interesting paragraph. Copy these neatly and bring them to class. Your teacher will appoint a committee to select twelve of the best and to place these on the board. After the class has discussed these sentences, use one of them as the topic for a written paragraph. If you think you can write a better paragraph by using a topic not included in the list presented by the committee, you may secure your teacher's approval of your topic sentence.

You have now learned that, while all good paragraphs do not contain clearly expressed topic sentences, a paragraph centers around some idea. You will gain both in clearness and in force if for a time you will deliberately begin each paragraph, both oral and written, with a topic sentence.

Stick to the Trail

Sometimes, when we go out in the car, we like to wander, and take whatever road chances to please our fancy; but when we have some clear goal in mind, we choose a straight road, and without roving we push directly ahead. If we are taking a long trip, we map out our route and plan to cover a certain part of our journey in a certain determined time. We regard any detours as a great nuisance and a serious loss of time; we stick to the trail.

Somewhat similarly, when we prepare to speak or to write on any subject, we must plan our work carefully; we must know what we wish to do and work toward that end. We must realize what we can really accomplish in a given time or space and govern ourselves accordingly. Thus, any one who proposed to tour the state of New York in a single day would be no more foolish than if he planned to present in a paragraph such a subject as *Geography*. In the first case, he must choose a trail that he can cover in a certain time; in the second, he must confine himself to some small part of the large subject, a part which he can handle within the limits of time or space at his disposal.

To take another illustration: if the general subject suggested were *General Grant*, one might limit it thus:

Limit as to Time: General Grant at the Beginning of the Civil War. *Further Limit as to Place:* General Grant at Mattoon, Illinois, (Here he took command of his first troops.)

Further Limit as to Topic: General Grant Disciplines the Recruits. *Topic Sentence:* General Grant promptly proceeded to discipline his lawless regiment of recruits.

Turn back to page 27 and review what you there learned on *Narrowing a Subject*. This matter is so important in helping you to learn to stick to the trail that you need much practice in mastering it. After you have reviewed that lesson thoroughly, narrow each of the following subjects to a topic which you can handle in a single paragraph; then write a good topic sentence for each:

- | | |
|-----------------------|--------------------|
| 1. Theodore Roosevelt | 6. Cooking |
| 2. Our Old Settlers | 7. Newspapers |
| 3. New York City | 8. Our Club |
| 4. Basket Ball | 9. House Cleaning |
| 5. A Camping Trip | 10. Current Events |

Using one of these topic sentences, plan and write a paragraph. Outline carefully what you intend to include in this paragraph, making sure that every sentence sticks to the trail.

Helps in Sticking to the Trail

1. *Follow the Order of Time*

One of the rules of good writing and speaking, simple enough to state but sometimes hard to practice, is that ideas which belong next to each other should be placed

next to each other. One of the most helpful devices in sticking to the trail is that of following the *time order*; tell what happened first; then what happened next; what happened after that; and what has happened last.

Show how the writer of the following was aided in forming a clear, straight-forward paragraph by holding to the time order. What part of the first sentence gives the topic idea of the paragraph? Is every event related in exactly the time order in which it occurred?

Last evening, when my cousin Betty and I were in a row boat out on the river, ~~we had a narrow escape.~~ While we were in mid stream, the packet from St. Louis came steaming toward us. At that I pulled hard to one side but not fast enough to avoid the waves which swelled from the paddle wheel and tossed our little boat as if it had been an egg shell. Suddenly Betty seemed to lose her senses; she stood up in the boat, waved her arms, and called for help. Then I grabbed her arm, jerked her down to the seat, and ordered her in no uncertain tones to keep still. For the next few moments Betty hesitated but finally dropped her face into her hands and began to cry. As soon as I could, I turned the nose of the boat into the swell of the waves. After the danger was over, I rowed straight back to the dock, landed my weeping cousin, and was glad to feel again the earth beneath my feet.

2. Follow the Order of Place

Another helpful device in sticking to the trail is that of following the *place order*. Naturally, a writer would produce a hodge-podge if, in describing a person, he told first of the eyes, then of the feet, then of the hands, etc. (*Things belonging next to each other should be so placed.*)

The following paragraph observes carefully the order of place. Point out the different ways in which the writer

kept to this order. Does he ever digress from this order? Is there any detail in this paragraph which is not exactly in its proper place?

From the top of that tall building I gained my first impression of Chicago. On the east stretched the blue waters of Lake Michigan, dotted with sails and in spots overhung with great clouds of black smoke from the huge steamers. To the south, a mile of stores and shops, and beyond these in the dim distances towered bulky hotels and great apartment buildings. Off in the south west, I was told, lay the acres and acres of stock yards and packing houses which make Chicago the center of the world's meat industry. To the right of these extends the great West Side, the home of a thousand busy factories and of the workmen there employed. Here and to the north west I marked also the mammoth passenger stations and the miles of railway yards crowded with cars. Then to the north rose more sky-scrapers, and beyond these loomed more apartments and hotels; in the distance gleamed a confusion of roofs and of green tree tops.

One effective device in using the order of time or place, or of both, is that of picturing events and places as they are seen by a traveler or a spectator moving from point to point. In one section of *The Legend of Sleepy Hollow*, Irving has been aided in keeping to the trail by presenting in the order of time and place the scene at the home of old Baltus Van Tassel as it appeared to the eyes of Ichabod Crane:

"When he entered the house, the conquest of his heart was complete. It was one of those spacious farmhouses, with high-ridged but lowly sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. —From this piazza the wondering Ichabod entered the hall, which formed the center of the mansion, and the place of usual residence. Here rows of resplendent pewter, ranged on a long

dresser, dazzled his eyes — and a door left knowingly ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors — and a corner cupboard, knowingly left open, displayed immense treasures of well-mended china."

2 paragraphs. ind.
Following the Order of Time and Place

In preparing to write a paragraph on one of the following topic sentences, outline your materials carefully according to the order of time or place (or both). If you can think of a topic which you like better than any of those here suggested, secure your teacher's permission to use it. Challenge every item in your outline; be sure both that it belongs there and that it appears in the proper place. Before handing in your work, revise it carefully to see that it is as nearly perfect as you can make it.

1. Yesterday I planned my morning's work very carefully.
2. The house you are seeking is rather difficult to reach; but, if you will follow these directions closely, you will find it.
3. This is the story of how I landed the largest fish I ever caught.
4. Yes, I admit that I had a very unpleasant surprise.
5. We have an unusually well planned school building.
6. That fellow sitting on the curb is our town loafer.
7. Here is the best recipe I have ever found for making —.
8. If you are interested in flowers, let me tell you of this garden.
9. The proper station for each member of a basket ball team at the beginning of the game is as follows:

10. I once had an experience which convinces me that some animals can reason. *be in*
11. The home of one of our neighbors caught fire yesterday.
12. Just as Ichabod was passing Major André's tree, he encountered the Headless Horseman.
13. One of the most thrilling adventures in *Treasure Island* is —.

Sticking to the Trail: Using the Enumerative Order

To help their hearers or readers follow more easily the trail of their thought, many good speakers and writers frequently organize their materials under numerical headings—1, 2, 3, etc. Ministers, especially, are trained to use this device; frequently you may hear your pastor thus presenting his sermon. This method is a very useful one; not only does it aid the hearer or reader, but it also compels the speaker or writer to pay careful attention to the ordering of his thoughts: it forces him to stick to the trail.

A correct use of the enumerative order requires clear thinking on the part of the one employing it. His divisions of a subject must not overlap. Why is the following, written by a ninth grade boy, a poor use of this device?

"I like to live in our city because (1) we have many amusements; (2) we have plenty of good football games; (3) I have many good friends living here."

An attempted division which does not divide is worse than useless. Thus, when a pupil once wrote, "Algebra is easier than geometry because (1) it is not so difficult," he was simply wasting words. The sentence not inaptly suggests a kitten chasing its own tail.

Study the following paragraph as an example of the proper use of the enumerative order. Notice that the divisions of the subject are clear-cut and distinct. The writer gives his points logically and saves the strongest till the last. Again, he does not simply state his point and then leave it, he supports it briefly but convincingly.

Of all the moving picture houses in Wyoming I like the Pennsylvania the best for three reasons: (1) It is the most beautiful theater. It is so attractively planned and artistically finished that it is a pleasure just to step inside. (2) The orchestra there is an excellent one. Its conductor, Mr. Wombacher, loves good music and does not drive me wild with jazz. (3) The managers provide a very high class of pictures. They do not run such old films as are used at the Amsterdam, and they do not show such pictures as those at the Bijou, which leave a bad taste in my mouth. In a word, I think the Pennsylvania is nearly an ideal show house.

Here are two other paragraphs which use the enumerative order:

RESULTS OF THE INVENTION OF PRINTING*

A constant development of the new art of printing characterized the sixteenth century, and at least three remarkable results became evident. (1) There was an almost incalculable increase in the supply of books. Under earlier conditions, a skilled and conscientious copyist might, by prodigious toil, produce two books a year. Now, in a single year of the sixteenth century, some 2400 copies of one of Erasmus's books were struck off by one printing press. (2) This indirectly increased the demand for books. By lessening the expense of books and enabling at least all members of the middle classes, as well as the nobles and

*Hayes, *Political and Social History of Modern Europe*, Copyright 1916 by The Macmillan Company. Reprinted by permission.

princes, to possess private libraries, printing became the most powerful means of diffusing knowledge and broadening education. (3) A greater degree of accuracy was guaranteed by printing than by manual copying. Before the invention of printing, it was well-nigh impossible to secure two copies of any work that would be exactly alike. Now, the constant proof-reading and the fact that an entire edition was printed from the same type were securities against the anciently recurring faults of forgery or of error.

THE ESSAY*

There are but three characteristics that will aid us in defining the type. They are: (1) In every essay the author himself is prominent, since we are made to see through his eyes the things that interest him. (2) The essay is in prose. (3) It is always artistic. If practical things are discussed, they are always put in an artistic form and appeal to the imagination and the emotions.

Exercise

Unless you can find a subject which better meets your needs, select one of the following topics for a written paragraph. Develop your topic sentence by using the enumerative order.

1. Among the causes of the Revolutionary War, these were two of the most important:
2. I believe that ____ will (will not) develop into a large city for these reasons:
3. Franklin had several characteristics which assured his success in business:
4. We have the following proofs that the earth is a sphere:
5. I am willing to offer three good arguments for believing that we shall win our next game.

* —Rich, *Types of Literature*, published by the Century Company. Reprinted by permission.

6. The chief features of the Missouri Compromise were as follows:
7. Here are three strong points in favor of the study of Latin (or some other subject):
8. I favor (oppose) the showing of moving pictures on Sunday for these two reasons:
9. Among the causes for the development of the iron and steel industry at Pittsburgh (Gary, Birmingham), the following are the most important:
10. One must consider the following points in selecting a site for a camp:
11. These are my reasons for liking spring best of all the seasons:
12. Just at present I think I should choose for my life work ____; I do so because I believe it has these different advantages:

Making the Trail Smooth

The brakeman who makes his way across the roofs of the cars of a freight train is obliged to jump from car to car; at times the crossing is difficult and even dangerous. In marked contrast his brother brakeman or a traveler on a vestibuled passenger train may walk from coach to coach in ease and comfort and safety. Somewhat similarly, the sentences of our paragraphs may be so loosely connected that they force the reader or hearer to jump from one idea to the next or to stop to puzzle out the trail of the thought. How can we help those for whom we speak or write to pass readily from one part of our paragraph to another?

If we would grow more skillful in welding deftly and solidly the sentences in our paragraphs, we must learn how prepositional phrases and conjunctions, pronouns and con-

junctive adverbs offer us much help in conveying our thought in vestibuled trains with a comfortable passage from one coach, or idea, to the next.

I

Show how each of the italicized words or phrases in the following passage helps weld the paragraph into a closely connected and easily followed discourse.

The idea of failure never entered his head. By nature *he* was of an aggressive type and delighted in the smoke and din of battle. *Furthermore*, his body was then in the prime of its manhood with muscles as tough and pliant as whipcord and with flesh in the pink glow of perfect health. *To this physical prowess* was added the strength of a firm-fixed purpose and an iron will which was his heritage from generations which had wrung their modest living from the churlish soil. *But, still more important*, in all his hard fights never once had he been forced to lower his colors. *With such strength of body and spirit* he entered upon this final and sternest conflict.

II

What is the topic idea in the following paragraph? Show how the writer has taken care to make the trail smooth.

Words are like railway cars. On the earliest railroads there were only a few kinds of cars; but to-day our railways use many cars, each constructed for some special purpose. Thus, we have the day coach, the chair car, the dining car, the sleeping car, the refrigerator car, the coal car, the automobile car, and about a score of others, each built for its own particular service. Of course we may load automobiles and ice and mail in cinder cars, but that would not be a satisfactory and effective way of carrying them. So, too, there are such words as *get*, *fix*, and *thing*, the rough freight cars which we may call into service for conveying our thoughts; but why should we use these words so often, when

we may secure better ones in which our ideas may be carried more safely and accurately?

III

Show how the ideas of Lincoln's *Gettysburg Address* are linked together by the use of connecting words, by the repetition of such words as *nation, we, our, us, dedicate*, and by casting a number of sentences into the same sentence form.

"Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, and for the people, shall not perish from the earth."

IV

Go through some of the themes you have previously written and judge your sentences in regard to this matter

of using connectives effectively. Write out and bring to class several passages which you think could be improved by a more careful use of connectives. Read these to your fellow pupils and together decide whether these sentences need more connectives. If so, are those which you propose the best?

More Themes That Stick to the Trail

Develop one of the following topic sentences into a paragraph. Plan your work carefully; stick to the trail; fashion your sentences so that your reader can follow the thought easily.

After the paragraphs have been written, you may, under the directions of your teacher, exchange themes. Then read carefully the theme assigned to you to determine (1) whether the writer has stuck to the trail and (2) whether he has made the trail quite smooth for the reader. If you think any sentence, or part of a sentence, can be improved, especially in the matter of connectives, write out your material as you would have it and let your fellow pupils decide whether your suggestion is a good one. If any other member of the class can then propose a third method of bettering the sentence or the connective, he may offer his suggestion and have it judged.

1. Here are my reasons for believing he is honest.
2. When we study his actions, we can easily understand why Braddock was defeated.
3. This is the best method I have found for preparing a lesson in ____.
4. The earliest settlers in our community endured many hardships.
5. Washing a window well is really a fine art.

6. I thought it would be fun, but I soon found that I was mistaken.
7. This is the story of the most exciting game I ever played .(witnessed).
8. This is why I dislike to trade at that store.
9. The latest model of the ____ automobile offers the following advantages.
10. Our community offers these advantages to a family seeking a home.
11. Radio troubles usually arise from one of the following causes.
12. When I was a little child, I had some curious ideas.
13. If I could visit one foreign country, I should choose ____.
14. If I could know some character in history, my choice would be ____.
15. So you wish me to teach you how to tell the meanings of the weather flags, do you?
16. Here are some helpful directions for building a camp fire.

SECTION XVI: THE VERB

Predicate Verbs

Read:

The school team **won** the game.

In this sentence the word *team* is the simple subject, and the word *won* is the simple predicate. The simple predicate of a sentence is called a **predicate verb**, or, for convenience, simply a **verb**.

The predicate verb may consist of one, two, three, or four words. When it consists of two or more words, there is always one principal word that carries the thought, and the other words are **auxiliary** or **helping verbs**. The principal verb with the auxiliary verb or verbs form a **verb phrase**, but it is commonly called simply a *verb*.

The orchestra has been practicing all winter.

In this sentence the predicate verb is *has been practicing*. The word *practicing* is the principal verb that carries the main thought, and *has* and *been* are auxiliary verbs that help to give the exact meaning that the writer wished to express.

It is desirable to be able to pick out the principal word in a verb phrase, and the following exercise will give you practice in doing it.

Exercise I

In each sentence point out the principal verb and the auxiliary verb or verbs, if any.

1. The message had been broadcast by radio.
2. The train may have been delayed by an accident.
3. I could not reach home until morning.
4. Was it not lost last evening?
5. Whom did you see at the park this morning?
6. They sang a song of home.
7. The tower was lighted every evening last week.
8. Why did they light the tower in the evening?
9. That accident must have been seen by the policeman.
10. The people have been waiting impatiently at the station.

Exercise II
Exercise II

Write five sentences in each of which the principal verb is aided by one or more helping or auxiliary words. Under-score once each auxiliary word and twice each principal verb.

Verbs—Linking

Read:

The book is an algebra.

In this sentence *book* is the subject, and *algebra* is a predicate noun. The verb *is* links the two together, and for this reason it is called a **linking verb**. It is also called a **copulative verb** because it couples the two together.

The verb forms most commonly used as linking verbs are: am, are, is, was, were.

I **am** happy.

They **are** my brothers.

The tree **is** tall.

The man **was** an officer.

The men **were** sailors.

Other words that are sometimes used as linking verbs are:

turn, taste, appear, feel, grow, look, seem, smell, sound

The use of these words as linking verbs is explained under adjectives and adverbs.

Exercise

Read each sentence. Mention each linking verb and tell what it links together.

1. Words are signs of ideas.
2. Simplicity is the crowning excellence of art.
3. The wood fire in the grate felt warm.
4. The little child looked very cold.
5. The great bugaboo of the birds is the owl.
6. The road up the mountain appeared very steep.
7. Stately in form was the man of seventy summers.
8. The grass on the lawns is a beautiful green.

Written Exercise

Write ten sentences each of which contains a linking verb.

Verbs—Transitive, Intransitive

Read:

The player **struck** the ball.

In this sentence the verb *struck* expresses an action that we think of as going from the subject *player* over to an object that completes the thought. The noun *ball* is the object of the verb *struck*. The verb *struck* is said to be **transitive**. (*trans—over; it—go.*) Think of the action as going from the player to the ball.

A transitive verb is a verb that denotes the action as passing over from the doer to the receiver.

A verb that does not express an action as going from a doer to a receiver is said to be **intransitive**. The word *intransitive* means *not transitive*.

Will limped across the street.

At first thought it seems an easy matter to determine whether a verb is transitive or intransitive, but you will find it requires careful consideration to decide correctly.

Oral Exercise

Read each sentence and tell whether the verb is transitive or intransitive. *transitive*

1. Two other boys and I hunted squirrels.
2. Saturday my brother took my mother and me for a ride. *trans*
3. The dry leaves were flying over the ground in every direction.
4. The wild flowers and the soft moss added beauty to the spot. *trans*
5. In the latter part of the summer we started on a camping trip to the White Mountains. *trans*
6. Early in the evening we arrived at the home of our friend. *trans*
7. In a small basket each one of us carried his lunch. *trans*
8. Monday after school my brother and I worked in the garden. *intransitive*

Verbs—*Sit* and *Lie*

These two verbs are often confused in usage with the transitive verbs *set* and *lay*.

Sit - *set - sat*

The different forms of *sit* are:

sit (sits)

sat

sat

The old man **sits** in his chair.

He **sat** there yesterday.

He **has sat** there every day.

Remember that *sit* is always intransitive and never has an object.

Lie - *lay - lain*

The different forms of *lie* are:

lie (lies)

lay

lain

The boy **lies** on the couch.

My father **lay** there last evening.

I **have** often **lain** there.

The verb *lie* like *sit* is always intransitive and never has an object.

Written Exercises

I. Construct twelve original sentences in six of which you use correctly different forms of the verb *sit*, and six in which you use forms of *lie*.

If you have used incorrect forms in any of these sentences, revise your paper for a perfect score.

II. Write five sentences in each of which the verb is transitive.

Write five sentences in each of which the verb is intransitive.

Verbs—Tense

Perhaps you are telling about some incident in which you have had a part. In order to make your story clear and

vivid, it is necessary to indicate exactly the relative time of each event. You need to make clear which event occurred first, whether or not it was completed before the next event, and so on.

You are able to express the exact time that you wish to indicate either by changes in the form of the principal verb or by the use of auxiliary verbs. The time expressed by a verb is called its **tense**. The word *tense* means *time*.

Simple Tenses

Past, present, and future are the simple divisions of time. A verb that expresses simple past time is said to be in the **past tense**. A verb that indicates present time is in the **present tense**, and a verb indicating future time is in the **future tense**. Thus:

The ship sailed yesterday.	(Past tense)
The boys are playing ball.	(Present tense)
Monday will be a holiday.	(Future tense)

The past, present, and future are called **simple tenses**. The simple tenses of the verb play are:

Yesterday he played .	Past
To-day he plays .	Present
To-morrow he will play .	Future

Perfect Tenses

It is sometimes desirable to indicate exactly when that which is stated by the verb was or will be completed. Perhaps a pupil is speaking about playing a game. He may say:

I **had played** the game before noon.

This means that the game was completed before noon. We call this the **past perfect tense**. In grammar the word

perfect means *completed*. The game was completed, or was *perfect* before noon.

Again he may say:

I **have played** the game.

This means that the game is played or is perfect at the present time. We call *have played* the **present perfect tense**. For convenience, this is usually called simply the **perfect tense**.

Perhaps the pupil wishes to state that he will play the game before some definite time in the future. He says:

I **shall have played** the game before evening.

This means that the game will be completed, or will be perfect, before evening, and *shall have played* is said to be in the **future perfect tense**. It will be perfect before a definite time in the future.

The tenses of a verb may be seen more easily if they are written in the form of a table. In giving the tenses of a verb in the form of a table, it is customary to begin with the present tense. The six tenses of play are:

<i>Present</i>	I play.
<i>Past</i>	I played.
<i>Future</i>	I shall play.
<i>Present Perfect</i>	I have played.
<i>Past Perfect</i>	I had played.
<i>Future Perfect</i>	I shall have played.

A Verb Demon

A great many people make the mistake of using *of* when they should use *have*. The following illustrations will show you the incorrect and the correct forms.

Incorrect:	I should of written last evening.
Correct:	I should have written last evening.
Incorrect:	He would of gone if he could.
Correct:	He would have gone if he could.

Recognizing Tenses

I. Using as a model the forms of the verb *play* as shown above, give rapidly the six corresponding forms of *shout*, *laugh*, *hunt*, *study*.

II. Master thoroughly all of these six forms of the following verbs: *hope*, *talk*, *walk*, *row*, *cough*, *stumble*, *stutter*, *wade*, *cook*, *tramp*. Your teacher will choose some pupil to select rapidly one of these six tenses from one of these ten verbs, and then to call upon some classmate to give the correct form of the verb. Thus, let us say, Howard may begin by asking, "What is the present perfect of *talk*, Gladys?" If Gladys does not answer promptly, or if she makes a mistake, Howard may ask another question of another pupil. If Gladys answers promptly and correctly, she may then ask the next question. You will be much more likely to catch some one, and will have much more fun, if you give your question before naming the pupil to answer it and if you keep up a quick fire of questions and answers.

Verbs—Regular, Irregular

Regular Verbs

Study the tense forms of the following verb:

<i>Present</i>	I work.
<i>Past</i>	I worked.
<i>Future</i>	I shall work.
<i>Present Perfect</i>	I have worked.
<i>Past Perfect</i>	I had worked.
<i>Future Perfect</i>	I shall have worked.

Notice that the form of the past tense is made by adding *ed* to the form of the present tense, and that the principal verb of the perfect tenses also ends in *ed*. The form of the principal verb of the perfect tenses is called the **past participle**. This will be explained under the lesson on participles. For the present, we will simply call it the *past participle*.

Verbs that form the past tense and the past participle by adding *d* or *ed* to the present form are called **regular verbs**.

As all the tenses of a verb are made from the three forms,—present, past, and past participle, these are called the **principal parts** of a verb. The following table shows the principal parts of a few regular verbs:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
love	loved	loved
help	helped	helped
cause	caused	caused
start	started	started
sharpen	sharpened	sharpened
depend	depended	depended

Exercise

Select ten regular verbs not given above and write the principal parts of each verb. Check your list by looking up each verb in the dictionary.

Irregular Verbs

Examine the forms of the following verbs:

<i>Present</i>	I sing.
<i>Past</i>	I sang.
<i>Future</i>	I shall sing.
<i>Present Perfect</i>	I have sung.
<i>Past Perfect</i>	I had sung.
<i>Future Perfect</i>	I shall have sung.

Notice that, unlike regular verbs, the past and past participle are not formed by adding *d* or *ed* to the present, but by changes in the word itself.

Thus:	<i>Present</i>	sing
	<i>Past</i>	sang
	<i>Past Participle</i>	sung

A verb that does not form the past and past participle by adding *d* or *ed* to the present is called an **irregular verb**.

Irregular verbs are very troublesome, and are the cause of many of the common errors in the use of English. The following is often a help in finding the principal parts of an irregular verb. Say aloud many times:

I write	(Present)
I wrote	(Past)
I have written	(Present Perfect)
I see	I give
I saw	I gave
I have seen	I have given
I begin	I go
I began	I went
I have begun	I have gone
I take	I ring
I took	I rang
I have taken	I have rung
I come	I run
I came	I ran
I have come	I have run

The verb *go* is not only irregular, but it uses a wholly different word for the past tense. Thus:

I go
I went
I have gone

Another verb has different words for all the parts. Thus:

I am
I was
I have been

Whenever you are in doubt about the principal parts, go through the form that has been given. If you are in class, it is not necessary to give the whole aloud. Say to yourself the parts in the parentheses, and speak aloud the verb word.

Thus: (I) do
(I) did
(I have) done

The following list gives the principal parts of the irregular verbs that are most likely to cause you trouble. You can always find in a large dictionary the principal parts of any verbs that are not included here.

<i>Present</i>	<i>Past</i>	<i>Participle</i>	<i>Present</i>	<i>Past</i>	<i>Participle</i>
am	was	been	lie	lay	lain
begin	began	begun	ride	rode	ridden
blow	blew	blown	ring	rang	rung
break	broke	broken	rise	rose	risen
catch	caught	caught	run	ran	run
choose	chose	chosen	see	saw	seen
come	came	come	sing	sang	sung
do	did	done	sit	sat	sat
draw	drew	drawn	speak	spoke	spoken
eat	ate	eaten	spring	sprang	sprung
fall	fell	fallen	steal	stole	stolen
fly	flew	flown	swim	swam	swum
forget	forgot	forgotten	take	took	taken
freeze	froze	frozen	tear	tore	torn
give	gave	given	throw	threw	thrown
go	went	gone	wear	wore	worn
know	knew	known	write	wrote	written

A Drill on Irregular Verbs

With the permission of your teacher choose one of the irregular verbs in the list and give orally any one of the three principal parts of the chosen verb. Call upon a classmate to give the principal parts of the verb. If he does this correctly, he may pronounce a word and call upon another classmate for the principal parts, and so on. If he fails to give the correct principal parts, you will call upon another pupil.

For example,—if you pronounce *fell*, the classmate upon whom you call ought to give:

fall

fell

fallen

The drill may be continued until the principal parts of the verbs that are given are perfectly familiar.

A Final Test

Your teacher will give any one of the three forms of any of the irregular verbs included in the previous list. You will write the complete principal parts of the verb.

How many sets of principal parts can you write in a time allowance of three minutes?

Your score equals the number correct.

Five Verb Demons

Five of the irregular verbs cause more trouble than all the rest put together. If you can learn to manage these, you will have less trouble with the others. Of course it is easy! Only five verbs and the principal parts given right

before you! Keep watch and see how many errors you make in one day. Write the sentence in which you used the incorrect form and bring it to class. These are the five demons:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
come	came	come
do	did	done
give	gave	given
go	went	gone
see	saw	seen

You may have heard some one say:

I **seen** a woodchuck yesterday.

What tense did the speaker intend to use. What is the correct form for that tense?

Sometimes a boy says:

I **done** my work last night.

Explain what is incorrect, and tell what the correct form should be and give the reason for your decision.

Oral Test

Read each sentence and use the correct form from the parentheses. If you hesitate on any form, you should review the sentence in which that form occurs until you can give the form promptly.

1. Frank (*come, came*) over and helped me last evening.
2. I (*see, saw*) him when he was coming.
3. My mother (*give, gave*) each of us an orange after we finished the work.
4. I (*did, done*) the rest of the work alone.

5. Frank said he had (*gone, went*) to the moving pictures every evening last week.
6. My sister has (*went, gone*) to visit our uncle.
7. She said she (*saw, see*) a rabbit one day.
8. The rabbit (*come, came*) near the house.
9. She (*gave, give*) it some clover to eat.
10. Then she told her aunt what she had (*did, done*).
11. Yesterday I (*see, saw, seen*) that you had (*gone, went*) home.
12. As I (*come, came*) up the road, I (*see, saw, seen*) a squirrel.
13. Thursday I (*give, gave*) my cousin a dime because he (*did, done*) my work for me.
14. I had (*come, came*) two days before, and I had (*saw, seen*) that he had (*give, given*) the house a coat of paint.

Written Exercise

Write five sentences like those in the preceding exercise. Form sentences in which you think it would be easy to make an error. Bring your exercise for class drill.

Minimum Requirements

lose

loose

choose

chose

Lose—loose. Here are more trouble makers in meaning and spelling which must be studied and mastered.

Lose is a verb that means to mislay or to be deprived of. Now I **lose** my chance. To express past action, we say Yesterday I **lost** my chance. The present of *lost* is *lose*. The change of the single letter at the ending makes the difference in these forms of this one verb. Remember, too, that in *lose* the *s* has the sound of *z*.

Loose is used as a verb or an adjective and carries the idea of untieing or unbinding.

They **loose** the bandages.

The **loose** leaves were placed in order.

Notice carefully the spelling of this word. Remember that the *s* is pronounced as in *see*.

Choose—Chose

Choose and *chose* are different forms of the same verb which means *to pick out* or *to select*.

Choose denotes present time:

I **choose** to go to town now.

Chose denotes past time:

I **chose** to go to town yesterday.

What is the single difference in the spelling of these two words? How do they differ in pronunciation?

Self Help

How can you secure drill which will help you fix these forms correctly? Perhaps you can use the devices suggested for conquering the other spelling demons. Can you suggest others? How can you call in the help of the bulletin board?

Add these to the list of Minimum Requirements, and hold yourself accountable for using them perfectly. Review carefully the previous minimum requirements you have had.

Test Number VI: Verbs

Come to class prepared to describe each predicate verb in the following paragraph.

Use this outline:

1. If it is a verb phrase, name the principal verb and the auxiliary or auxiliaries.

2. Transitive or intransitive. If it is used as a linking verb, mention the fact.
3. Tense.
4. Regular or irregular. Principal parts.

For the blackboard:

After we had eaten our dinner last night, my aunt said, "I smell smoke; the house is surely on fire." I ran down to the basement and found that a pile of kindling, which had been placed too near the ash heap, was in flames. I called to father, "Bring a bucket of water. I will get the hose." Soon the water was sprinkled on the kindling, and in about five minutes the fire was extinguished. I am glad that the fire came when we were ready for it. We had planned an evening at the movies and were just going to start. Some people have luck.

Test

Your teacher will choose ten predicate verbs from the paragraph. Describe each, using the outline as a guide.

Model:

had eaten

1. *Eaten* is the principal verb; *had* is an auxiliary.
2. Transitive.
3. Past perfect tense.
4. Irregular,—*eat, ate, eaten*.

Exchange papers and grade them. If you are in doubt as to any answer, let your classmates help you decide. *Score equals the number correct.*

SECTION XVII: VISITING BY MAIL

Letters of Friendship

The old backwoodsman thought he was carrying on a brisk correspondence if he received and answered three or four letters a year. How the old man would open his eyes if he could see the thick packages of letters which your postman distributes every day, or could watch him fill his pouch at the letter boxes! To-day everybody writes a great many letters; each year thousands of pupils go to positions demanding a mastery of letter writing. You would be sorry to have Mr. Business Man look critically at your letter of application for a position and to hear him remark, "I don't want a boy in my office, who can't make clear what he is trying to say"; or, "I haven't any use for a girl who doesn't know how to write a letter properly."

Long experience has convinced people that certain practices make for clearness and accuracy in letter writing. Consequently, by common consent, these practices have been adopted as good usage. There is a reason for each of these dictates of good form in letter writing. Can you explain the following?

Why should we use unruled paper rather than ruled?

Why should we choose white or cream colored paper instead of pink or green?

Why is black ink preferable to purple or green?

Why should a letter of friendship be written with a pen rather than with a typewriter?

Why is the regular four-page correspondence paper preferable to pages from a tablet?

Why should the writer ordinarily use these four pages of a correspondence sheet consecutively rather than in irregular order?

When is the writer justified in using page one first and then page three?

How should a letter be folded and placed in an envelope?

Two Letters in One: The Envelope

*From N. N. Hill
713 High St.
Lima, Ohio*

*Mr. Hugh Carroll
509 South Main St.
Brimfield, Illinois*

Every time you drop a letter into the mail, you are really dropping two. The one inside of the envelope is, of course, to your friend; the one on the outside is to Uncle Sam. What you say in the letter to Uncle Sam is something like this:

Dear Uncle Sam,

For the two cents which I paid for the stamp placed on the upper right hand corner of this envelope, please carry this letter to Brimfield, Illinois, and deliver it to Mr. Hugh Carroll, who lives at 509 South Main Street. In case you cannot find him, please send this letter back to me at 713 High Street, Lima, Ohio.

Your nephew,
H. H. Hill

Can you explain the following?

Why should the stamp be placed in the upper right hand corner of the envelope?

Give at least two reasons why the letter to Uncle Sam, placed on the envelope, should be very carefully and legibly written.

On what part of the envelope is the return request usually placed?

When may a friend be addressed at the general delivery?

Where on the envelope should General Delivery be placed?

Let us suppose that your father is a merchant and that he has gone to some large city to do his buying. To what places might his mail be addressed?

Why, in the sample address given above, should a comma be placed between Lima and Ohio? Account for the use of the periods shown in this address.

Letters to Uncle Sam

Cut out slips of paper the size of an ordinary envelope and use them for the following letters to Uncle Sam:

1. You have written to Lester W. Clark; he lives at 806 Ellis Avenue in Des Moines in Iowa. Address the envelope.
2. You have written to your uncle, Peter W. Charleston, who is house physician at the Biltmore Hotel in Miami in Florida. Address the envelope.
3. You have written to your mother; she is visiting your aunt who lives at 720 Moss Avenue in Superior, Wisconsin. Residents in that section of Superior receive their mail more promptly when it is sent to the East End Station. Address the envelope.

4. Write two other addresses of which you might make actual use. Place these addresses on the blackboard, indicating by rectangles the outlines of the envelopes. Your classmates will suggest ways in which they may be improved.

Exchange papers with a classmate and criticize carefully the addresses you receive. Is the handwriting neat and legible? Is each item properly punctuated? If you are in doubt concerning any matter, bring it up for class discussion.

Letter Forms

Study carefully the form used in each of the following *Letters of Friendship*.

(No. 1)

(Heading)

310 Grant Street, Columbus, Ohio
November 9, 19—

(Inside address)

Mr. W. D. Tolman
Ann Arbor, Michigan

(Salutation)

My dear Uncle Walter,

(Body)

We are all delighted to know that you and Aunt Bettie are expecting to invade Columbus a week from next Thursday and wish us to plan to motor with you to Pittsburgh. Will we accept? Will the cat run to a large dish of cream? I can hardly wait for Thursday to come.

Only you must stay here long enough to become acquainted with the finest city in the United States and to see the Ohio-Chicago football game. Please let me know at once that you will do this because I must send in our application for tickets.

This hurried letter bears the family's kindest and best wishes to both of you.

(Complimentary close)

Your niece,

(Signature)

Elizabeth Howard

(No. 2)

Dear Billykins,

Thank you most heartily for your kind note of congratulation on my winning the first place in the competitive examination for admission to West Point. I do not deserve so much praise though; the training at old Thornburn was responsible. I have learned that a similar examination will be held in your district next month. I'm quite sure that, if you take it, I shall hear of the success of William Wentworth Horton of Glen Ellyn. Come on in, Billykins; the water is fine.

Cordially your chum,
Herman

Atwood, Iowa
May 8, 19—

(No. 3)

106 Packard Avenue
Avon, Massachusetts

January 30, 19—

Mrs. Arthur Hamilton
1212 East Broadway Avenue
Lexington, Massachusetts

My dear Mrs. Hamilton,

As secretary of the McDowell Club of the Parker High School, it is my pleasant duty to express to you the heartiest thanks of the Club for your kindness in appearing on our program last Friday evening. We have had such a hard time trying to determine which we liked the better, the Beethoven Rondeau or the Schubert Impromptu, that we have reached the conclusion that we liked both the better. We shall look forward with happy anticipation to your promised duet with Mrs. Hutchins next April.

Sincerely yours,

Edna Bruce Barrington

The Heading includes the place and the date of the letter. Study carefully the heading of each of the above letters. What different items are included in telling us where and when each letter was written? Notice in the second letter the position of *where* and *when*. In what kind of letters should you say that this form was the most appropriate? If you were writing to a member of your family who was away on a visit, would it be necessary to include the place in your heading?

Written Exercise

Place on the board headings dated to-day for each of the following:

1. Your own home address
2. Castleton in Vermont
3. The Auditorium Hotel in Chicago in Illinois
4. 86 Beacon Street in Boston in Massachusetts
5. Bidawee Cottage on Dunewood Lake near Manistee in Michigan

Write with ink.

Salutation. The salutation is a courteous greeting, not unlike the bow or the raising of the hat when friend meets friend on the street. Here are different forms of salutation; study them.

- | | |
|------------------------|------------------------|
| 1. Dearest Mother, | 5. Dear Arthur, |
| 2. Dear Sister, | 6. Dear Mr. Thomas, |
| 3. My dear Aunt, | 7. My dear Mr. Thomas, |
| 4. Dear Cousin George, | 8. Dear Uncle John, |

Can you account for the use of each capital letter in the above salutations?

Why does the word *dear* begin with a capital in the second salutation and not in the third?

Notice that a comma is used after the salutation in a letter of friendship. It is less formal than the colon, which is used in business letters.

The word *My* is considered to add a little to the formality of the salutation; thus, *My dear Mr. Thomas* is slightly more formal than *Dear Mr. Thomas*.

The Body of the Letter. Though the writing of each letter presents its own peculiar problems, the following suggestions may prove helpful:

1. Re-read the letter you are answering. Does it contain any questions you should answer?
2. Plan your letter. What you should talk about will vary with different people. Ask yourself the question, What can I say that will be of most interest to my special reader?
3. Arrange your materials carefully so that your reader may follow you easily.
4. Be clear. Do not half tell things or muddle them so that the reader is left asking, "Well, what did he mean by that?"
5. Be considerate of others and interested in their concerns and welfare. A final friendly paragraph of leave-taking adds much to the charm of a letter.
6. Take pride in making your penmanship as clear and your letter as neat as you can. You are judged by the letters you write.

The Complimentary Close. In letter writing the complimentary close is a polite way of saying *good-bye*. Custom has decreed that this close should contain the word *your* or *yours*, and that no word except the first should begin with a capital letter. Here are six typical complimentary

closes, beginning with a very formal one, suitable for a letter addressed to a superior, and increasing successively in the informality and in the intimacy shown.

Yours respectfully,	Cordially yours,
Yours truly,	Yours affectionately,
Very truly yours,	Your loving son,

The Signature. Why is it important that your signature should be written with especial care? When is it unnecessary to sign your full name? When and why should a woman sign her name in such fashion as one of the following?

1. (Miss) Alice Eaton Ayres
2. (Mrs.) Adelaide D. Royer
3. Helen C. Wood
(Mrs. E. O. Wood)

Practice in Mastering Forms for Letters of Friendship

Write for each of the following letters, supposed to be sent to-day from your home, the heading, the proper salutation, the proper complimentary close, and your own signature. You may omit the body of the letter.

1. A letter to one of your parents who is away on a visit.
2. A letter to your chum.
3. A letter to a cousin.
4. A letter to an older acquaintance, Mr. F. L. Dunning; he lives at the St. Nicholas Hotel in Springfield, Massachusetts.
5. A letter to the noted sculptor and author, Lorado Taft, at Oregon, Illinois.

Invitations

Dear Ernest,

The bird season will soon be at its height at Deer Park. Father has promised to take Willis and me over there next Friday afternoon for the week end. He says there will be plenty of room in the car for you. So get out your camping togs, arm yourself with Rob's field glasses, and be ready when our Rolls-Ford gallops up to your door about three o'clock Friday afternoon. Father says that the treat will be on him; all the money you will need will be for ice cream cones and root beer. Don't say you can't go, for we will not accept any excuses. Let me have your promise at once.

Your chum,
Lester

May 20, 19—

Study the above letter. Does it meet all the requirements of good form for such a letter? Is it cordial? Does it contain all the necessary information?

Writing an Invitation

Using one of the following topics, or a better one if you can devise it, write a letter of invitation to some friend. Proof read your work carefully before making your final copy.

1. To a cousin to come to your home Saturday evening to help make fudge.
2. To a friend to attend a surprise party to be given to another friend on the latter's birthday.
3. To a friend to go on a hiking trip next Saturday to some local place of interest.
4. To a cousin to attend a matinee performance of a play to which you have been given tickets.

5. To a friend to attend a beefsteak fry, a mushroom hunt, a corn roast, a picnic, an arbutus hunt, or some similar excursion.
6. To a country cousin to visit you in the city.
7. To a city cousin to visit you in the country.
8. To a friend to spend two weeks with you at your cottage at some lake or ocean resort.
9. To a friend to take part in an amateur play you are planning to give.
10. To a friend to join a club to which you belong.

Replies to Invitations

Dear Frances,

I can't tell you how sorry I am that I shall not be able to come to your home Saturday evening to make fudge. If there is any one kind of candy I like better than all others, it is fudge; and you always have the power of coaxing the creamiest and smoothest fudge to come at your call. It happens, however, that Mother has accepted a dinner engagement for that night, and it therefore falls to my lot to serve as nursery maid and general entertainment committee for Louise and Dick. But there will be other Saturday evenings, and I hope other large dishes of fudge—with plenty of English walnuts in them.

Regretfully yours,
Myra

October 24, 19—

Write a letter accepting or declining one of the invitations given in the preceding exercise. As each letter is discussed in class, keep in mind the following targets:

1. Is the letter cordial?
2. Is it attractively worded?
3. Does it sound sincere?
4. Is it expressed in good form?

Letters of Appreciation

A certain very busy head of a large enterprise, a man who does as much work as three or four ordinary men, begins each day by writing a note of congratulation, appreciation, or sympathy to some one of his host of friends. Like him, we can give and can gain much pleasure by being thoughtful of our friends and by thus showing that we are considerate of their welfare.

Every one of us values words of thanks; every one of us is pleased to receive words of commendation or of sympathy. But most of us are not so thoughtful or so prompt in bestowing these as we should be. Cultivate the habit of applying the golden rule to your practice in letter writing.

One of the dictates of good manners is that we should thank those who do us favors. Thus, when some one in a distant place has entertained us, we should write that friend a note of thanks and appreciation. Such letters are sometimes called "bread and butter notes."

From time to time your friends experience some good or bad fortune. Some marked successes fall to their lot; some honor, or some notable cause for happiness and congratulation may be theirs; or, on the other hand, they may meet with an accident, sickness, the loss of a near relative, or some similar misfortune. You rejoice with them in their happiness, and you sympathize with them in their distress. In either case they appreciate your words of interest and of friendship, just as you would value theirs if circumstances were reversed.

Select one of the following topics, and on it write a friendly letter. Perhaps some event in your own personal experience will suggest a better topic, one which you can put to immediate and helpful use. If so, by all means write on

that; then, when you have your letter in its best form, copy and mail it. In any case try to do your very best. Before reading these letters in class, determine upon some targets by which you will judge them.

1. A friend has won first place in some event in an athletic contest.
2. A friend has written you a note of congratulation on your winning first place in some event in an athletic contest.
3. One of the members of your class has won first place in an essay contest conducted by a local club.
4. Some citizen has presented your school with a beautiful picture. You have been delegated to thank him.
5. Some citizen has given an excellent talk to your class or to the school assembly. In behalf of the class or of the school write him a letter of thanks.
6. One of your friends has met with a serious accident.
7. A fellow pupil is recovering from a dangerous illness.
8. You have just heard that a friend is about to move to another community.
9. A friend in some distant city gave a little party in your honor.
10. This same friend entertained you at dinner.
11. You have been a guest at camp for a week.
12. You have just returned home from a delightful week's visit with an uncle or an aunt.
13. Your cousin has sent you some kodak pictures taken on your camping trip last summer.
14. A friend has just been elected to an important office in the Boy Scouts or the Girls' Reserve.
15. Your pastor preached a very admirable and helpful sermon last Sunday.
16. Your uncle has just been elected to some important office.

SECTION XVIII: VERBS—*Continued*

Verbs—Mood

Indicative Mood

Perhaps, when you meet a friend some morning, he seems to be especially bright, lively, and cheerful. You say he is in a happy **mood**. You mean that the manner in which he speaks shows his **mood**. In the same way sentences have **moods**.

Some sentences state facts. You say *This is a pleasant morning*. The sentence states or indicates a fact, and its verb is said to be in the **indicative mood**. Strange as it may seem, a verb that is used in asking a question is also said to be in the indicative mood. This may be because you ask a question about a fact.

Most of the sentences that we use in speaking or in writing are in the indicative mood.

Imperative Mood

A verb that is used in making a command, request, or entreaty is said to be in the **imperative mood**. As a command, request, or entreaty is always made to some person or persons, the verb is always in the second person, and the subject *you* is commonly omitted because it is unnecessary to use it. Thus:

Leave the room at once.
Bring me the book.
Open the door.

Subjunctive Mood

The study of the subjunctive mood is very unsatisfactory because many of the forms of the verbs in this mood are now rarely used. The conjugation of the verb *to be* is given in the present and the past subjunctive. With a few exceptions these forms are now rarely used, but they are found in the best literature and should be studied for that reason.

The forms are given with *if* because the subjunctive is most commonly found in subordinate clauses introduced by *if*. It should be understood that not all clauses introduced by *if* contain verbs in the subjunctive mood.

Present Tense

<i>Singular</i>		<i>Plural</i>	
If I be	(am)	If we be	(are)
If you be	(are)	If you be	(are)
If he be	(is)	If they be	(are)

Past Tense

If I were	(was)	If we were
If you were		If you were
If he were	(was)	If they were

The form for the indicative mood is enclosed in a parenthesis so that you can see the difference.

Practically the only way in which the subjunctive mood is used to-day is to express a supposition that is contrary to fact. Perhaps you say:

If this **were** a holiday, I would go for a hike.

You know it is not a holiday, and you use the subjunctive to show that your supposition is not true.

Care should be taken to use the subjunctive forms in statements of this kind. It would be incorrect to say:

If this **was** a holiday, I would go for a hike.

Written Exercise

1. Write five sentences in each of which the verb is in the indicative mood.
2. Write five sentences in each of which the verb is in the imperative mood.
3. Write five sentences in each of which the subjunctive mood is used correctly.

Verbs—Conjugation

The subject is the chief part of a sentence. All the other parts are used to tell something about the subject.

The predicate is next to the subject in importance, but it is distinctly subordinate to it.

If the subject is a pronoun, it has number and person. If the subject is a common or a proper noun, it has number; and, as it is always spoken about, it is always the third person.

The predicate verb, as subordinate to the subject, must always agree with the subject in number and person; and in some instances the verb has different forms to indicate number and person. This means that, if the subject is singular, the verb must be singular; if the subject is plural, the verb must be plural.

He has .	(Both are singular in number)
They have .	(Both are plural in number)
I run .	(Both are in the first person)
He runs .	(Both are in the third person)

It is helpful to see the forms of a verb arranged in a systematic manner. A complete and orderly table of all the forms is called the **conjugation** of a verb. In the table given below, the verb *write* is conjugated in the active voice of the indicative mood. *Voice* will be explained in a later lesson.

Present Tense

	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I walk	We walk
<i>Second person</i>	You walk	You walk
<i>Third person</i>	He, She, or It walks	They walk

Notice that the form of the third person singular ends in *s*. The third person singular of a verb that ends in *y* preceded by a consonant changes the *y* to *i* and adds *es*. Thus:

I try.
He tries.

In the second person the forms are the same for the singular and the plural. The pronoun *you* is either singular or plural, and the verb form is the same for both numbers.

We never speak of a noun as having person, but, as we always speak about a noun, it is really always third person. Therefore, whenever a noun is the subject, the verb form of the third person should be used.

Past Tense

<i>First person</i>	I walked	We walked
<i>Second person</i>	You walked	You walked
<i>Third person</i>	He, She, or It walked	They walked

Future Tense

<i>First person</i>	I shall walk	We shall walk
<i>Second person</i>	You will walk	You will walk
<i>Third person</i>	He, She, or It will walk	They will walk

Present Perfect Tense

<i>First person</i>	I have walked	We have walked
<i>Second person</i>	You have walked	You have walked
<i>Third person</i>	He, She, or It has walked	They have walked

Past Perfect Tense

<i>First person</i>	I had walked	We had walked
<i>Second person</i>	You had walked	You had walked
<i>Third person</i>	He, She, or It had walked	They had walked

Future Perfect Tense

<i>First person</i>	I shall have walked	We shall have walked
<i>Second person</i>	You will have walked	You will have walked
<i>Third person</i>	He, She, or It will have walked	They will have walked

Notice that in any tense the form of the verb does not change except in the third person singular of the present tense of the active voice. All verbs are like the one given in this conjugation except the linking verb *am*. This is very irregular, and, as it is used so often, it is desirable to become familiar with it. The forms are given below in the indicative mood.

Conjugation of *Am**Present Tense*

<i>First person</i>	I am	We are
<i>Second person</i>	You are	You are
<i>Third person</i>	He, She, or It is	They are

Past Tense

<i>First person</i>	I was	We were
<i>Second person</i>	You were	You were
<i>Third person</i>	He, She, or It was	They were

Future Tense

<i>First person</i>	I shall be	We shall be
<i>Second person</i>	You will be	You will be
<i>Third person</i>	He, She, or It will be	They will be

Present Perfect Tense

<i>First person</i>	I have been	We have been
<i>Second person</i>	You have been	You have been
<i>Third person</i>	He, She, or It has been	They have been

Past Perfect Tense

<i>First person</i>	I had been	We had been
<i>Second person</i>	You had been	You had been
<i>Third person</i>	He, She, or It had been	They had been

Future Perfect Tense

<i>First person</i>	I shall have been	We shall have been
<i>Second person</i>	You will have been	You will have been
<i>Third person</i>	He, She, or It will have been	They will have been

Notice that in the past tense the second person singular and plural is *you were*. Be careful not to say *you was*.

Progressive Forms

We often use what is known as the *progressive form*. These forms show the action as continuing or progressing at the time stated. The first person in each tense is given. The other forms will be recognized easily.

<i>Present</i>	I am writing
<i>Past</i>	I was writing
<i>Future</i>	I shall be writing
<i>Present perfect</i>	I have been writing
<i>Past perfect</i>	I had been writing
<i>Future perfect</i>	I shall have been writing

Verbs—Troublesome Forms

The irregular verbs are always troublesome. Perhaps you have heard some one say:

I think I have froze my ears.

What is incorrect in this sentence? You should now be able to decide definitely whether the verb form is correct or not, and, if it is not correct, to explain clearly why it is not correct and to give the correct form.

Exercise

Read each sentence. Choose the correct form from the parenthesis, and explain clearly and definitely why the form that you choose is correct.

1. My brother has (*swam, swum*) across the river.
2. John has (*tore, torn*) his coat.
3. I have (*worn, wore*) my overcoat every day.
4. The tree was (*broke, broken*) off by the wind.
5. My little sister has (*gone, went*) to school every day.
6. I have (*forgot, forgotten*) how to spell that word.
7. I (*seen, saw*) a deer in the park.
8. We must go because the bell has (*rang, rung*).
9. I have (*ridden, rode*) with my uncle all the morning.
10. I (*give, gave*) a pencil to my brother.
11. The river has (*risen, rose*) very fast.
12. The spring term of school has (*began, begun*).

Exercise

Make five sentences, each of which contains a verb form that you think is troublesome. Bring your sentences for a class exercise.

Verbs—*Set, lay*

The uses of the different forms of these two verbs must not be confused with the uses of the forms of the intransitive verbs, *sit* and *lie* (see page 241).

Set

The principal parts of *set* are:

set

set

set

I **set** the vase on the table. (Same form for *present* and *past* time)

I **have set** it there before.

The verb *set* (meaning *to place*) is a transitive verb and always requires an object to complete its meaning.

The forms of *sit* are never used in the place of *set*, but the word *set* is very often misused in the place of some form of *sit*.

A public speaker once began his address with these words:

As I **set** on this platform during the opening exercises . . .

Either this speaker was very careless in his use of English, or he was an uneducated man. It is extremely important that our language should never offend any one if our message is to be effective.

NOTE—We say that the sun *sets*, the jelly *sets* in the glass, people *set* out on a journey. The word *set* as here used is an entirely different word.

Lay

The principal parts of *lay* are:

*lay**laid**laid*

Now I **lay** the book on the desk.

Yesterday I **laid** it there.

I **have laid** it there very often.

The verb *lay* is a transitive verb. The forms of the verb *lay* bear the same relation to *lie* that *set* does to the forms of *sit*.

The forms of *lie* are never used instead of the forms of *lay*, but the forms of *lay* are often incorrectly used instead of the forms of *lie*.

Perhaps you have heard:

I **laid** on the grass in the shade.

The book has **laid** on the table all the morning.

Explain why the verbs in these sentences are not correct. Give the correct forms.

Test Number VII: Supplying Proper Verb Forms

Part One

From the verbs in the parentheses at the left of each sentence, select the correct form for the blank.

1. (*lie, lay*) If you wish, ____ down and rest.
2. (*laying, lying*) He found me ____ the cement for a new walk.
3. (*set, sat*) I had just ____ the table when he came in.
4. (*lain, laid*) If you had ____ there much longer, I would have called you.

5. (*lie, lay*) _____ down, Rex, and stop barking.
6. (*lie, lay*) I can't possibly _____ here any longer.
7. (*set, sat*) I would have _____ there all night rather than speak aloud.
8. (*set, sit*) The photographer complained that Tige did not _____ still enough.
9. (*sitting, setting*) The mother hen was _____ quietly on her nest.
10. (*laid, lain*) Mother Turkey had _____ her eggs in a nest under the elder bush.

If you have used the incorrect form in any of the preceding sentences, write the principal parts of the verb you should have used and check (✓) the correct form; then revise the sentence.

Part Two

Insert the proper verb form in each of the following blanks:

1. When we _____ a second helping, we _____ that also.
past perfect of take
past of eat
2. The turtle _____ to the bottom of the pool and _____ in the clear water.
past of dive
past of lie
3. Emma _____ that her sister _____ her best.
past of see
past perfect of do
4. Towser _____ into the room and _____ down on the floor.
past of come
past of lie
5. Lawrence _____ after his father, who _____ out into the surf.
past of swim
past perfect of go

Already. Notice carefully the spelling of *already*; associate it with *also*, *almost*, *altogether*. Write these four several times till your fingers and pen have accustomed themselves to these forms. As soon as you have a good chance, use deliberately each of these in some of your written work. Here is a helpful little summary for remembering the correct spelling of each of these words:

Already = one word and contains only one *l*.

All right = two words and contains two *l*'s.

Q-u-i-t-e is an adverb and means *entirely*, *wholly*. *That is quite right*.

Q-u-i-e-t may serve as a noun, an adjective, or a verb. Its central idea is that of *stillness* or *repose*:

The **quiet** of evening came on.

The **quiet** evening came on.

Sleep and rest **quiet** the tired mind.

Remember that *quite* is pronounced as a word of one syllable; *quiet* is a word of two syllables. Notice carefully the position of the *e* in each word; it causes all the trouble by dodging into the wrong place. Use each of the words several times in sentences, keeping the distinctions clearly in mind.

Original Exercise

Bring to class eight original sentences containing these spelling demons each used properly and spelled properly. Place these on the board, leaving blank the spaces for the troublesome words, and call upon members of the class to insert the correct forms.

These spelling demons—*all right*, *already*, *quite*, and *quiet* you may now add to your list of Minimum Requirements.

You **must** spell them correctly. You will be given a week in which to familiarize yourself with these and to master them thoroughly in your written work. After that, no theme containing a misspelling of one of these words will be accepted.

Train yourself to attain one hundred per cent correctness.

Don't let these words master you; master them.

Agreement in Number and Person

In a preceding lesson it was explained that the predicate verb is subordinate to the subject and must conform to the following rule:

A verb must agree with subject in number and person.

In applying this rule, you must consider the meaning of the subject rather than the form of the word or words.

A collective noun is likely to be especially troublesome as we may think of it as either singular or plural in meaning. Thus:

The finance committee **has** finished its work.

In this sentence we think of the committee acting as one body, and we use the singular verb *has*.

The finance committee **are** eating dinner.

In this sentence we think of the committee as a body of individuals, each acting separately, and we use the plural verb *are*.

In most instances careful thought will enable you to decide whether the subject is singular or plural in meaning.

Exercise

Bring to class five sentences in which you think it may be difficult to decide whether the subject is singular or plural in meaning. In forming these sentences, you may be helped by turning back to page 121 and reviewing what is said about collective nouns. The sentences may be used for a class exercise.

Matching Subjects and Predicates

When the predicate verb immediately follows the noun which serves as its subject, we seldom make a mistake in the number of our verb; but we are sometimes confused when some noun or series of nouns may chance to come between the subject and its verb. For example, we should say:

The owner of these houses is in Florida.

The subject of the verb is not the plural noun *houses* but the singular noun *owner*.

On the other hand, the plural form of the verb should be used to agree with the subject in such a sentence as the following:

The owners of that house are in Florida.

In trying to decide whether to use the singular or the plural verb form, determine at once the subject of the sentence. Disregard any introductory phrases or any phrases intervening between the subject and the verb; train yourself to recognize the subject quickly.

In the succeeding months the father of those boys was forced to sell his farm.

What word is the subject of *was forced*?

Again, why do untrained speakers sometimes use a singular verb in the first of the following sentences and a plural in the second?

1. The sources of the river ____ hidden from our view.
2. The cause of my troubles, fears, and disappointments ____ not easy to remedy.

In the following sentences choose the proper form and give the reason for your choice.

1. The coming of the Christmas holidays (*was, were*) hailed with delight.
2. The chief difficulty in handling those great herds of steers on the prairies (*was, were*) to keep our cattle by themselves.
3. The immigrants who came from Italy, Spain, Greece, and Russia (*was, were*) a miserable company.
4. Those sailors who have battled with tide and wind and storm (*has, have*) learned many valuable lessons.
5. The cause of these wars which devastated these countries and brought untold suffering and misery (*is, are*) not easy to understand.
6. In the beginning of the Revolution, the Patriots who were filled with enthusiasm and a desire to throw off the British rule and to establish a new government in this country (*was, were*) often regarded with distrust.
7. While the spring and summer were thus passing, the leader of the volunteers and the commander of the train of immigrants, who had pushed on over the plains and across the Great Divide, (*was, were*) searching in vain for an easier passage.
8. Though historians have never acknowledged it, the results of the President's attempts to pacify his cabinet and to frame a policy which would please Congress and satisfy the nation (*was, were*) very unsatisfactory.

9. Working with an energy born of despair, the entombed miners who had passed the whole day in the dampness, darkness, and foul air (*was, were*) finally able to force a passage through the fallen rubbish.
10. The first of these days of clouds and snow, of biting winds and piercing blizzards, of hardships and privations (*was, were*) now at hand.

When we think carefully of the agreement of subjects and predicates, we make few mistakes; the difficulty comes when we fix our minds on other matters. We must train ourselves to recognize the subjects of our sentences. When we perceive we have made a mistake, we must go back at once to correct it. During the next few days watch the speech both of yourself and of your fellow pupils for mismated nouns and verbs. Note these down, and at some time designated by your teacher bring them to class, place them on the board, and study them.

Mastering Singular and Plural Verbs

Occasionally we are troubled in deciding whether we should use in our sentence a singular or a plural verb. In the following illustrative sentences the verbs have been used correctly. Each group of illustrations involves a rule for the correct use of number. For example, in such sentences as *Your box of apples and oranges is about to fall* or *The tires of our car are quite new*, we find good illustrations of the rule that a verb must agree with its subject even if a noun or nouns in a different number should come between them. While studying the following sentences, you may in some instances need the help of our friend the dictionary in determining whether a noun is in the singular or the plural.

In other instances the number of the verb may vary according to the manner in which the subject is used.

State clearly the rule concerning number illustrated in each of the following groups of sentences:

1. The sounds of music and of dancing were heard.
 2. The rattling of dishes down in the kitchen was very annoying.
 3. The founders of our government deserve much praise for their work.
-
1. Each of the girls wears a bright badge.
 2. Every one of the men is a hero.
 3. Many a flower is born to blush unseen.
 4. No one of the boys is too heavy for his height.
-
1. The United States is a great nation.
 2. The United States regard with suspicion any encroachments by Congress.
 3. The mob was driven back.
 4. The mob were fleeing in all directions.
-
1. Physics is my favorite study.
 2. Bad news travels rapidly.
 3. Politics is causing all this trouble.
-
1. Either Frank or Charles is there.
 2. Either the book or the tablet has been lost.
 3. Neither my father nor my mother wears spectacles.
 4. Neither the king nor the queen was in England.
-
1. Thackeray's *The Virginians* was placed on the table.
 2. *The Memoirs of a Cavalier* was written by Defoe.
 3. Churchill's *The Crisis* tells a very interesting story.

After you have expressed in satisfactory form the rule involved in each of the preceding groups, apply these rules in determining the proper form of the verb in each of the following sentences:

1. The hope of the nations (*lies, lie*) in a better understanding.
2. *Great Expectations* (*was, were*) written by Charles Dickens.
3. Either Ralph or Clem (*was, were*) to blame.
4. The committee (*was, were*) debating till midnight.
5. The committee (*was, were*) praised by the president.
6. Neither the rain nor the hail (*was, were*) very destructive.
7. Measles (*is, are*) raging in the South.
8. Each of them (*is, are*) ready to go at once.
9. Mathematics (*is, are*) very hard for me.
10. Every one of my friends (*is, are*) coming to my defense.
11. The interior of these spacious rooms (*is, are*) beautifully decorated.
12. No one of my uncles (*lives, live*) in this community.
13. Many a day (*has, have*) since passed.
14. *The New Arabian Nights* (*has, have*) not been so popular as *Treasure Island*.

Original Exercise

Bring to class one or more original sentences illustrating each of the different rules you have framed concerning the agreement in number of nouns and verbs. In fashioning these sentences include in parentheses the singular and plural forms of the verb and call upon different classmates to tell which is the correct form.

More Practice in Mastering Singular and Plural Verbs

Explain the number of each of the following italicized verbs:

1. That news *pleases* us greatly.
2. Physics *is* a very difficult subject.
3. The Sailors' Union *has* bought that brick building.
4. The members of the Sailors' Union *have* bought that brick building.
5. There *were* a dog and a cat near the fire.
6. The cat with its four kittens *is* coming up the walk.
7. The herd of steers *has* been shipped to Kansas City.
8. The herd of steers *were* scattering in all directions.
9. The best of the journey *is* still before us.
10. The best of the strawberries *were* near the top of the box.
11. Either Hunter or Louis *has* made a mistake.
12. The scissors *are* being ground.
13. Miami, as well as Palm Beach, *is* a noted winter resort.
14. Either he or they *have* the money.
15. This pair of shoes *needs* repairing.
16. The newly wedded pair *have* been quarreling.
17. My mother, as well as my father, *was* born in Philadelphia.
18. The majority of our citizens *are* either English or Scotch.
19. The majority of our citizens *favors* law enforcement.
20. The majority of our citizens *favor* law enforcement.

Test Number VIII: Verbs

Before studying very carefully the sentences included in the following test, review what you have just been learning concerning the use of singular and plural verbs. Then decide which is the proper form to use in each of the follow-

ing sentences. During the class period your teacher will read aloud each of these sentences, including each of the singular and plural verb forms given in parenthesis. Listen carefully and then write the number of the sentence and the proper verb form. You need not write the rest of the sentence. *He is*

A

1. It (*doesn't don't*) look like rain this morning.
2. Latin, algebra, and English (*forms, form*) my course of study.
3. The gloves which I ordered for my brother (*was, were*) sent by mail.
4. That package of letters which the scouts sent to their parents (*was, were*) burned in the wreck.
5. My grandfather, with two Indian guides, (*was, were*) walking along the trail.
6. There (*is, are*) too many books on that shelf.
7. Mumps (*is, are*) a very uncomfortable affliction.
8. Baldwin's *Old Testament Narratives* (*is, are*) a well edited book.
9. Each of my neighbors in the suburbs (*keeps, keep*) at least twenty hens.
10. The news of two great victories on the same day (*fills, fill*) the people with pride and enthusiasm.

B

Have you mastered the correct use of the following troublesome verb forms? As your teacher reads each of the following sentences, write it including the proper form of the verb.

1. He (*did, done*) his best.
2. We had (*come, came*) to the new highway.

3. Fido had (*swam, swum*) across the creek.
4. We shall (*lie, lay*) in the sun to dry our clothes.
5. We (*lay, laid*) in hiding all the morning.
6. The old man had (*come, came*) from Arlington.
7. When had you (*wrote, written*) to your chum?
8. James had never (*et, ate, eaten, eat*) mushrooms.
9. That morning we had (*drove, driven*) from Savoy.
10. (*Set, Sit*) your bundle on the floor.

Any members of the class who need further drill in mastering verbs may prepare to take *Exercise XVI* given on page 482. Or, if the teacher so directs, the class may later use these supplementary tests for review. Master these verbs so thoroughly that they will obey you willingly and exactly whenever you have need of them.

Verbs—Voice

When the subject is represented as acting on an object, the verb is transitive and is said to be in the **active voice**. It is really the subject that is active, but the verb expresses the action. In the following sentences the verbs are transitive in the active voice.

The girls made the baskets.

Longfellow wrote the poem *Evangeline*.

The orchestra played a pleasing selection.

You learned that a transitive verb is one which indicates that the doer acts upon the receiver. When the subject is the doer, the verb is in the active voice.

Compare these sentences:

Fred broke the window.

The window was broken by Fred.

In studying the first sentence, we must first think about its subject. Therefore, we must start with *Fred*.

We may imagine that *Fred* throws a stone or a snow ball at the *window* and breaks it. The subject is the doer and acts upon the receiver. Therefore, the verb *broke* is transitive in the active voice.

In the second sentence *window* is the subject. In thinking about the meaning we must start with *window*. In this sentence the window did not do anything. We may imagine it as passive and receiving the blow. There was the same action as in the first sentence, but, in the second sentence the action comes to the subject. The subject is passive.

The verb *was broken* in the second sentence is transitive because it represents a doer acting upon a receiver. In considering the voice, we must always think of it from the standpoint of the subject. As the subject was passive and received the action, we say that the verb *was struck* is in the **passive voice**.

It is one of the hardest things in the study of grammar to recognize a (transitive passive verb) quickly and surely, and the whole trouble comes from the failure to consider the matter from the standpoint of the subject. Remember that the subject is always the most important part of the sentence, and, in studying voice, always start with the subject.

In the following illustrations the verbs are given in both voices:

<i>Active voice</i>	The band played a march.
<i>Passive voice</i>	A march was played by the band.
<i>Active voice</i>	A contractor built the house.
<i>Passive voice</i>	The house was built by a contractor.
<i>Active voice</i>	The governor signed the bill.
<i>Passive voice</i>	The bill was signed by the governor.

Exercise

Read each sentence. If the verb is in the active voice, change the sentence to the passive form. If the verb is passive, change it to the active form.

1. The young man purchased an automobile.
2. The child was killed by a careless driver.
3. The burglar was captured by a policeman.
4. A new road has been constructed by the town.
5. The hunter saw a large eagle.
6. The grass on the lawn had been cut by the janitor.

When a sentence is in the passive form, the doer is not always stated in the sentence. In such cases the doer is generally understood. Suppose we read or hear some one say:

The building was completed in three months.

From what we have read or heard, we should know or understand by whom the building was completed.

It is a distinct advantage to understand the matter of voice, and to be able to change a sentence from one voice to the other. It frequently happens that one voice fits into the sentence better than the other. One often produces a more pleasing effect than the other.

In general it is better form to make all the verbs in a sentence of the same voice. Thus:

Uncle John **sold** his automobile and **received** the money promptly.

In this sentence the two verbs *sold* and *received* are both in the active voice.

Note the difference in the following:

Uncle John **sold** his automobile, and the money **was received** promptly.

In this sentence the first verb *sold* is active, and the verb *was received* is passive.

Recognizing Verb Forms

This exercise is a kind of intelligence test. It will test your ability to decide correctly (1) whether the verb is transitive or intransitive, and (2) if it is transitive, whether it is in the active or the passive voice.

Read each sentence. Name the simple subject and the predicate verb. Then tell whether the verb is transitive or intransitive, and, if transitive, whether it is in the active or the passive voice.

1. The wind was blowing the leaves over the ground.
2. Over the ground rolled and tumbled the leaves in a wild scramble.
3. Where shall we carry this box of books?
4. The grass on the lawn is rapidly becoming green.
5. The bridge was carried away by the high water.
6. The boys were playing on the campus.
7. After the storm the tractors plowed through the huge snowdrifts.
8. The ink was spilled all over the floor.
9. Daniel Webster's father was a farmer in New Hampshire.
10. The lessons for the next day are assigned every afternoon.
11. In what way was the accident brought to the attention of the manager?
12. The child was hopping and skipping over the lawn.
13. The wind blew hard all through the night.

14. Children, do you know the story of the first Thanksgiving Day?
15. Light and darkness are our familiar expressions for knowledge and ignorance.
16. What happened to the little brown cub?
17. Every one felt sorry for the little fellow.
18. He would be a great attraction to the tourists.
19. In the middle of the night every one was startled by the crash of a window.
20. The boys camped one night by the bank of a large stream.
21. That was the signal for a grand hurrah and a rush for caps and coats.
22. How did the children carry the berries to their home?
23. The travelers began their journey very early in the morning.
24. Early one morning the old woman was awakened by a flock of wild geese.
25. From Florida the tiny humming bird flies straight across the water to Mexico.

Verbs—Conjugation in Passive Voice

(*For Reference*)

The conjugation of the verb *see* in the passive voice indicative mood is indicated below. It is not necessary to give all the persons as the forms can easily be made:

Present Tense

	<i>Singular</i>	<i>Plural</i>
<i>First person</i>	I am seen	We are seen
<i>Second person</i>	You are seen	You are seen
<i>Third person</i>	He, She, or It is seen	They are seen

Past Tense

<i>First person</i>	I was seen	We were seen
<i>Second person</i>	You were seen	You were seen
<i>Third person</i>	He, She, or It was seen	They were seen

Future Tense

<i>First person</i>	I shall be seen	We shall be seen
<i>Second person</i>	You will be seen	You will be seen
<i>Third person</i>	He, She, or It will be seen	They will be seen

Present Perfect Tense

<i>First person</i>	I have been seen	We have been seen
---------------------	------------------	-------------------

Past Perfect Tense

<i>First person</i>	I had been seen	We had been seen
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Future Perfect Tense

<i>First person</i>	I shall have been seen	We shall have been seen
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Progressive Forms

The progressive forms are used in the passive voice in the present and past tenses. Thus:

I am being seen.
I was being seen.

Test Number IX: Supplying Proper Verb Forms

Insert the proper verb form for filling each of the following blanks:

1. Wilma _____ the tramp at the back door.
past of see
2. George and Harry _____ into the pool; then they _____ on the bank.
past of dive
past of lie
3. I feared that we _____ the rougher road.
past perfect of take

SECTION XIX: PRONUNCIATION

Are You Mr. Lazy Lips?

Do you think it makes little or no difference whether you can pronounce your words clearly and accurately? If so, listen to what a general who had charge of training our officers for the World War has to say on this subject:

A great number of men have failed at camp because of inability to articulate distinctly. A man who cannot impart his ideas to his command in clear, distinct language and with sufficient volume of voice to be heard, is not qualified to give commands upon which human life will depend. Many men disqualified by this handicap might have been officers under their country's flag, had they been properly trained in school.

Most of us, probably, may never know many such occasions when human life will thus depend upon our power to speak distinctly; but frequently every hour we have to send our thoughts in speech to our friends. Can we do this without losing some of it on the way, or without being forced to make a second shipment?

Again, just as a man who is careful of his personal appearance is usually careful in his business, and as the sloven in appearance is likely to be slovenly in business, so the man who is careful in his language is likely to be the same in his thinking, and the sloven in the one is frequently the sloven in the other. Words and thoughts go hand in hand. No wonder that when we meet a stranger, we are quick to

judge him by the way he utters his words. Sometimes, just as the pronunciation of a sentence will tell us from what part of the country the speaker came, a few slipshod, vulgarly pronounced words will show us what kind of mind the stranger has and how he uses it.

Fighting Some Old Foes in Pronunciation

You must not overlook some of the familiar speech demons which you fought in the grades, especially those words ending in *d*, *t*, *ts*, and *ing*. These need a clear-cut closing sound. Test yourself to see how thoroughly you have mastered these:

old	mend	get	past	lists	going
hold	sand	just	most	tests	morning
send	band	next	lost	fists	nothing
find	grand	last	first	mists	singing
cord	cloud	mast	blunt	insists	seeing
bend	stand	fast	blast	arrests	talking
land	brand	cast	frost	forests	climbing

You may place this list on the blackboard, and as many of your classmates as time permits may each read rapidly one row across. Keep your ears and minds attentive and be ready to indicate which words, if any, were not pronounced distinctly. Make a speech chart of those still causing trouble and return to it occasionally for further drill.

It is not so hard to pronounce correctly when you are thinking carefully of the sounds of your words. The speech demons do their chief mischief when your attention is

centered on other matters. Therefore watch for careless pronunciation by your fellow pupils and especially by yourself, both in the language class and in other subjects. Note these errors and bring them to class. Try to suggest at least one original device by which these speech demons may be driven from your school.

Next week you may report what you have been doing to overcome these demons which give you especial trouble, and what success you have had.

Some Troublesome Words

Sometimes people have never been rightly introduced to many common words, and therefore they make mistakes similar to that which they might make if they kept calling Mr. Thomas, Mr. Thompson. There are two classes of common errors:

I. A sound is inserted in a word where it does not belong. This is especially likely to occur when the spelling suggests an incorrect pronunciation. Pronounce each of the following words correctly. If necessary, consult your dictionary.

elm	alms	film	often	castle
listen	salmon	towards	chestnut	forehead
business	drowned	glisten		

Sometimes a syllable is inserted in the following words. Pronounce them correctly.

athlete	athletics	lightning
---------	-----------	-----------

II. More frequently a letter or an entire syllable is omitted. Pronounce each word in the following list, bringing

out distinctly each sound and syllable. When in need, seek aid from your friend the dictionary.

1. ivory	13. several	25. actually	37. February
2. every	14. believe	26. miserable	38. temperance
3. eleven	15. bravery	27. favorite	39. calculate
4. really	16. general	28. governor	40. difference
5. arctic	17. battery	29. delivery	41. government
6. family	18. diamond	30. reverend	42. geography
7. memory	19. usually	31. interest	43. particular
8. barrel	20. personal	32. probably	44. restaurant
9. factory	21. regular	33. recognize	45. laboratory
10. perhaps	22. natural	34. discovery	46. reasonable
11. history	23. jewelry	35. machinery	47. incendiary
12. similar	24. postpone	36. arithmetic	48. itinerary

Improving Pronunciation

You have now had considerable drill in handling these speech demons which cause trouble in pronunciation; but do not imagine for a moment that these imps can be driven out simply by overcoming them a few times. Such tough old mispronunciations as those that we often hear of *just*, *yellow*, *fellow*, *creek*, and *deaf* have more than the nine lives we say a cat possesses. We must keep after them time after time till we master them. Each pupil must form a list of his own mistakes and must force his speech to behave, not only during the language hour but in all other classes, and on the playground, in the street, and in the home. Are you stronger than these speech demons, or are they stronger than you?

Preparing for a Campaign

Have you ever trained your eyes to look for some kind of flower, or for birds, or for four-leafed clovers, or for different makes of automobiles? Through training, the Indian grew skillful in seeing every broken twig, or a foot-print on the leaves in the forest, or the gleam of a fire miles away. Similarly, we must accustom our ears to noticing pronunciations. Just as soon as we start paying attention to this important part of language, we begin to realize what a squad of maimed and crippled words go stumbling along in our speech.

During the next week watch carefully the pronunciation you hear in the classrooms and in the halls of your school. Keep a list of all the mistakes you observe; note not only the mistake but also the number of times you hear it. Make as full a list as you can. Add to it just as soon as possible every mistake that you hear. Be ready to compare it with the list your teacher has been preparing. Together you will use these lists later.

The Campaign for Better Pronunciation

Bring to class the list of mispronunciations you have been noting and compare them with those on the list made by your teacher. How many mistakes have you observed? How often was each mistake noted? What suggestions can you offer for driving these speech demons from your school?

One helpful device is the use of speech charts. Sometimes these charts are simply lists placed in prominent positions on the blackboard; sometimes they are neatly and attrac-

tively lettered on cardboard. Each chart should contain not more than six or eight forms for drill. Here are two lists for charts made by ninth grade pupils:

again
idea
just
probably
government
Italian
figure

kettle
probably
surprise
geography
architect
genuine
route

After you have decided upon the words for your lists and have made your charts, spend a few minutes at the beginning of successive class periods in drilling on these trouble makers. Then watch your own speech carefully and report to the class on your progress in chasing away these imps of pronunciation.

Pronouncing Contest

To conquer these speech demons which mar our pronunciation, we must keep unremittingly after them. Another good means of fighting them is to be found in the pronouncing contest, which is much like the old-fashioned spelling match, except that the victory goes not to one pupil but to one of the two sides in the game.

First of all, we shall need a list of words. On the next page are some of the worst trouble makers which bother the speech of the school:

- | | | | |
|------------------------|------------------------|----------------------|-------------------------|
| 1. address | 24. detour | 47. Illinois | 70. recess |
| 2. allege | 25. drama | 48. illustrate | 71. recognize |
| 3. athletics | 26. envelope | 49. Italian | 72. régime |
| 4. aviator | 27. etiquette | 50. impious | 73. route |
| 5. ally | 28. everybody | 51. indigestion | 74. sandwich |
| 6. asked | 29. err | 52. interesting | 75. scallop |
| 7. aunt | 30. experiment | 53. laboratory | 76. secretary |
| 8. automobile | 31. extra-
ordinary | 54. leisure | 77. soot |
| 9. bouquet | 32. February | 55. library | 78. stupid |
| 10. because | 33. figure | 56. literature | 79. subtle |
| 11. candidate | 34. film | 57. mischiev-
ous | 80. superin-
tendent |
| 12. cemetery | 35. fragrant | 58. municipal | 81. student |
| 13. chimney | 36. garage | 59. newspaper | 82. syrup |
| 14. cavalry | 37. genuine | 60. office | 83. statistics |
| 15. creek | 38. geography | 61. often | 84. surprise |
| 16. chrysan-
themum | 39. gooseberry | 62. partner | 85. translate |
| 17. cantaloupe | 40. govern-
ment | 63. peony | 86. tapestry |
| 18. café | 41. grimace | 64. perfume | 87. theater |
| 19. children | 42. harass | 65. picture | 88. towards |
| 20. depot | 43. height | 66. poem | 89. vaudeville |
| 21. deaf | 44. humor | 67. potato | 90. victrola |
| 22. débris | 45. hundred | 68. pumpkin | 91. white |
| 23. diphtheria | 46. ideas | 69. radish | 92. wrestle |

Perhaps some of the above words do not trouble your class; if so, they need not be included in your list. Add to the speech demons just given those you observed as especially bothersome during the week you were paying especial attention to pronunciation. Add any other words which

you consider especially troublesome. A list of one hundred words will provide ample materials. Then drill yourself thoroughly till you are sure you can pronounce accurately every word in the list. Make liberal use of the dictionary. Just before the contest, place these words on the blackboard.

At the beginning of the period selected for the contest, your teacher will appoint two leaders to choose sides. The sides being chosen, the teacher will call a number from the list, and a member of one team will pronounce the word following that number. If he fails and some member from the other side pronounces it correctly, a score is counted for the latter's side. The side having the highest score, of course, wins. If the defeated side wishes, the winners may be challenged to another contest.

Sound Your Letters Clearly

How thorough a command have you of your organs of speech? Can you manage them with half the skill you can drive the family automobile? Can you make your vocal organs produce clearly and accurately those differences in sounds which mark the speech of educated people?

Practice pronouncing slowly the following sets of words; persevere till you are sure you can give the sounds in each word clearly and can thus distinguish it from its mate with which it is sometimes confused in slovenly speech. When another pupil is pronouncing, listen carefully; be ready to help him if necessary.

accept—except; affect—effect; allude—elude; allusion—illusion; capitol—capital; cease—seize; correspondence—correspondents; credible—creditable; emigrate—immigrate; farther—further; furs—fuzz; lose—loose; prosecute—persecute; reel—real; ten—tin; weather—whether; which—witch; wear—where; white—wight.

Paragraphs for Pronunciation

Here is a nonsense paragraph containing some of the words given in the preceding lists. Test yourself by reading it rapidly at sight.

Last February, in a family restaurant adjoining the arctic circle, my favorite grandfather, the secretary for the government, actually recognized eleven pieces of ivory jewelry. Perhaps some personal memory then made him miserable, for despite his interest in geography and history, he could scarcely bring himself to visit the diamond factory, fitted with eleven laboratories and with every kind of machinery. Usually some sophomore calculates these differences in grandfather's memories and naturally takes a particular and personal pride in the regular delivery of a barrel of diamonds.

Practice reading this paragraph aloud several times, remembering that it consists largely of words in which some syllable is ordinarily slighted or entirely omitted. Try for accuracy first, and then add speed.

To-morrow you may write a similar nonsense paragraph and bring it to class. Three or four sentences will suffice. In these you may use any of the words given in the preceding pronunciation lists and may add such others as cause trouble for you and your classmates. After you have written your paragraph, practice reading it aloud till you can pronounce every word accurately and rapidly.

During the class period each pupil may read aloud his paragraph. The class may decide by vote who has written the cleverest sentences, and who has pronounced best the words in his paragraph. If time permits, the pupils may exchange papers and see how rapidly and well each can read his classmate's paragraph.

Place on the blackboard the three original paragraphs which in the judgment of the class will afford the most helpful practice in pronunciation. Then for three or four days spend the first few minutes of each language period in drilling on these. Add to these a paragraph composed by all the pupils and containing the words mispronounced in your various classes.

Words with Shifting Accents

Some words shift their accent according to the way they are employed in the sentence. Go through the following list carefully, accenting first one syllable of each word and then the other. Use each of the following words in two sentences. In the first, accent the first syllable of the word; in the second, accent the second. What part of speech is this special word in each of your sentences?

- | | | | |
|--------------|--------------|--------------|-----------|
| 1. ab'stract | ab stract' | 8. con'vict | con vict' |
| 2. ac'cent | ac cent' | 9. des'ert | de sert' |
| 3. com'pound | com pound' | 10. im'ports | im ports' |
| 4. con'flict | con flict' | 11. in'sult | in sult' |
| 5. con'test | con test' | 12. ob'ject | ob ject' |
| 6. con'tract | con tract' | 13. pro'test | pro test' |
| 7. con'trast | con trast' | 14. ref'use | re fuse' |
| | 15. sub'ject | sub ject' | |

Correct Accents

Here is a list of words in which the misplacing of the accent often causes trouble. Practice pronouncing each word until you have mastered it thoroughly. If you are in doubt concerning the sound of any vowel or consonant or the meaning of the word, consult the dictionary. Use each word in a sentence. During the next few days try to employ

each word repeatedly in your conversation. A word used three times, says one good authority, will become a part of your vocabulary.

- | | | |
|------------------|-------------------|--------------------|
| 1. ac cli'mate | 10. def'i cit | 19. in'ter est ing |
| 2. ad dress' | 11. dis'pu ta ble | 20. lam'en ta ble |
| 3. ad'mi ra ble | 12. ex'qui site | 21. mis'chie vous |
| 4. a dult' | 13. gon'do la | 22. mu se'um |
| 5. al ly' | 14. hos'pi ta ble | 23. op po'nent |
| 6. clem'a tis | 15. i de'a | 24. pref'er a ble |
| 7. com'pa ra ble | 16. il lus'trate | 25. rep'u ta ble |
| 8. con'tra ry | 17. in'flu ence | 26. re search' |
| 9. de co'rous | 18. in quir'y | 27. speed om'e ter |
| | 28. ve'he ment | |

verbals are word forms that

SECTION XX: VERBALS

Verbal Forms—Gerunds *-man*

We now come to a peculiar group of words that in some ways seem to be used as two parts of speech at the same time. One of these words may have some or all the characteristics of a verb except that it is not used as the predicate of a sentence, and at the same time it is used as a noun, adjective, or other part of speech. These new words are divided into three classes called **gerunds**, **infinitives**, and **participles**. The gerund will be studied first.

Read:

They succeeded in **driving** the wolves into the forest.

As a verb: The word *driving* shows action, it has an object *wolves*, and it is modified by an adverbial phrase *into the forest*.

As a noun: The word *driving* with its object and modifiers is the object of the preposition *in*.

The word *driving* is called a **gerund**.

A gerund may be used in a sentence in any of the ways in which a noun may be used. Thus:

Driving an automobile requires skill and caution. (Subject of verb).

The dry weather prevents **growing** the crops. (Object of verb).

They were successful in **reaching** the harbor. (Object of preposition).

The dangerous part was **crossing** the river. (Predicate nominative).

Possessives with Gerunds

Possessives should be used with gerunds as with nouns. The difficulty comes in deciding whether a word ending in *-ing* is a gerund or some other part of speech. Study these sentences:

1. John's **catching** the fly decided the game.
2. John **catching** the fly decided the game.

In sentences of this kind there is often a question whether we should use the first form or the second. We must be guided by the meaning. Did John decide the game, or did *catching the fly* decide it? If it was *catching the fly* that decided it, then these words form the subject of the sentence, and *catching* is a gerund. We use the possessive form *John's* with the gerund in the same way that we should use it with any noun.

Read:

John leading the team marched across the campus.

In this sentence it is plain that *John* is the subject, and *leading* is not a gerund. Therefore, we do not use the possessive form *John's*.

Mastering Gerunds

I. In the following sentences point out the gerunds and tell the construction of each.

1. Swimming is good sport.
2. Picking berries is hard, hot work.
3. Do you dislike skating?
4. By tugging and twisting vigorously, I escaped.

5. We spent our time in hunting flowers, in watching the birds, and in wading in the creek.
6. Will's mother spanked him for whining and whimpering.
7. By dribbling the ball, Edward reached a good position for throwing it and for thus scoring two points.
8. On reaching the woods, my greatest difficulty was keeping Towser from barking.
9. Kate's disliking arithmetic was the cause for her failing in that subject.
10. My wishing for a bicycle was the reason for my working in the store.
11. This little failing of mine—throwing snowballs—was the cause of my staying after school.
12. I noticed a quivering of the branches and a swaying of the leaves and thought my time had come for shooting a squirrel.

II. Bring to class five sentences, each of which contains a gerund. These sentences may be written on the blackboard, and the class may decide whether they are correct or not.

Verbal Forms—Participles

Another form that combines elements of two parts of speech in one word is the participle.

Read:

The man finishing his work quickly started for home.

As a verb: *Finishing* expresses action, it has for its object, *work*, and it is modified by the adverb *quickly*.

As an adjective: *Finishing* modifies the noun *man*.

The word *finishing* is called a **participle**. It is part verb and part adjective. A participle may perform all the duties of a verb except that it cannot be the predicate of a sentence.

As an adjective it may modify a noun or pronoun. A phrase containing a participle may be called a participial phrase.

A gerund and a participle both end in *-ing*, and both are part verb. The difference between them is that a gerund is always used as a noun, and a participle is used as an adjective. You must distinguish between them by the meaning of the sentence. An illustration is given below. Explain each.

Tom **seeing** the condition of the bridge stopped the car.

I helped my brother by **carrying** a part of the load.

Not all words ending in *-ing* are gerunds or participles. For example:

The **smiling** child took the toy.

The word *smiling* is shown in the dictionary as a simple adjective.

The participles of the verb *see* in common use are:

	<i>Present</i>	<i>Past</i>	<i>Perfect</i>
<i>Active</i>	seeing		having seen
<i>Passive</i>	being seen	seen	having been seen

The present participle indicates that the action is going on, or the state is continuing at the time denoted by the predicate of the sentence.

The child **crying** ran home.

The child was crying at the time he ran.

The perfect participle indicates that the action was completed at the time denoted by the principal verb. Thus:

The workman **having finished** his job went home.

He finished his job before he went home.

Punctuation of Participial Phrases

1. When a participial phrase precedes the noun it modifies, it should be set off by a comma. Thus:

Hearing the approaching train, he hurried across the track.

Stunned by the dreadful news, he walked the streets all night.

This is a very important rule to remember and practice. The meaning of a sentence is always clearer when the rule is followed.

2. When a participial phrase is removed from the word it modifies, it should be set off by a comma or by commas. Thus:

That evening we sat for more than hour on Observation Point, watching the birds.

The French went charging up that long steep hill, cheering as they ran.

Nominative Absolute *still done and done*

The night being cold, they built a fire.

The participial phrase *The night being cold* has no grammatical relation to the remainder of the sentence. It is called a **nominative absolute**. The word *absolute* here means *separated* or *free*.

A nominative absolute should be separated by a comma from the sentence with which it is used.

Exercise

Write each of the following sentences and punctuate them properly.

1. Working steadily the man finished his task before noon.
2. The oil having leaked out the car suddenly stopped.

3. Paul lay there in pain on his little bed listening to the noises in the street.
4. The fire signal having been given the children marched out quickly but quietly.
5. The moon rising, the boys continued their hike up the mountain.
6. They were a happy band that May morning in Massachusetts singing and whistling as they worked.
7. Wearied with his hard day's work the carpenter packed his tools and hastened home.
8. There she stood before that huge crowd of angry workmen from the factories frightened and crying.
9. Farmer Slocum worked steadily under that broiling sun swinging his scythe and humming an old hymn.
10. Learning that the Indians were gathering to attack him General Harrison marched to meet them.
11. Having finished his high school course with credit Roy was planning to enter college.

Using Participles Effectively

One of our chief reasons for studying participles is that we may learn to use them properly in sentences. Frequently an untrained speaker or writer introduces into his sentence a participle or a participial phrase without providing a word for it to modify; it is a little stray sheep in the sentence. Thus, *Leaving the hotel, a beautiful sunset was seen* is a piece of nonsense because the participle *leaving* dangles; there is no word for it to modify. The sentence should, of course, be changed to read thus: *Leaving the hotel, (or, On leaving the hotel) we saw a beautiful sunset.*

In the following exercise point out the *dangling participles* and change the sentence so as to provide words for these participles to modify. If necessary, use subordinate clauses.

1. Emerging from the woods, a strange sight met our gaze.
2. Lost on the prairie, the rain came down in torrents.
3. Hurrying to a safe retreat, the train thundered past.
4. Feasting, the time passed rapidly by.
5. Scampering up the rocks, the clouds of dust were fairly stifling.
6. Hating their greediness, our anger burned the more fiercely.
7. Passing by the wagoners' camp, the account was confirmed in every particular.
8. Having ridden for many miles, the appearance of the scene changed.
9. Shaking us warmly by the hand, we were led into the house.
10. Last night coming home from the movies, an eclipse of the moon was visible.
11. Hoping to surprise the enemy, a new attack was made.
12. Having guessed the meaning, the word should be looked up in the dictionary.

Again, we must master participles so that we may express our thoughts more concisely and effectively. Do not use two words for carrying a thought which one could bear equally well. Which is the stronger, the more clearly cut of the following pairs of sentences?

Because I hoped to meet my friend, I waited at the station.
Hoping to meet my friend, I waited at the station.

The hunter, after he had been lost in the mountains, struggled along.
Lost in the mountains, the hunter struggled along.

In the following sentences change the subordinate clauses to participles and judge the effect:

1. Since I was tired of the city, I hurried back to my hut in the woods.
2. The settlers who were living in the next shack greeted me warmly.
3. Because he wished to make amends for his mistake, he apologized in a manly fashion.
4. The ship, after it had been tossed and battered, limped into the harbor.
5. Evangeline, who was ever searching for Gabriel, wandered from place to place.
6. As he waved his hand frantically, my uncle ran toward the train.
7. While he was walking down the street, he greeted cordially all his friends.
8. The athlete who had been praised and humored valued himself very highly.

Verbal Forms—Infinitives

The infinitive is another of these queer forms derived from verbs and combining certain features of the verb with those of other parts of speech.

To throw a ball swiftly requires great strength.

As a verb: *To throw* shows action, it takes the object *ball*, and it is modified by the adverb *swiftly*.

As a noun: *To throw* with its object and modifier is the subject of the sentence.

To throw is called an **infinitive**, and the infinitive with its object and modifier may be called an **infinitive phrase**.

An infinitive does not have a subject in the nominative case like a predicate verb. The word *infinitive* means *infinite* or *unlimited*. A word that is used as the predicate of a sentence is sometimes called a **finite verb** because it is limited to a subject.

[An infinitive with a subject in the objective or accusative case is used as the object of verbs and prepositions, but the infinitive does not change its form to agree with the subject in number and person. Illustration:

I knew **him to be** a good man. *him is the subject of to be*

In this sentence the infinitive *to be* has the subject *him* which is in the objective or accusative case. The whole infinitive phrase is the object of the predicate verb *knew*. It is important to get this construction clearly in mind.

An infinitive may be used in a sentence in any of the ways in which a noun may be used. Thus:

To act openly is honest. (Subject)

I tried **to catch** the ball. (Object of verb)

His ambition was **to do** good. (Predicate noun)

It was an education **to look** at it. (Apposition)

The army was about **to retreat**. (Object of preposition)

An infinitive may also be used in a sentence in other relations. Thus:

Glory is a torch **to kindle** the noble mind. (Adjective)

The boy was eager **to succeed**. (Adverb)

An infinitive is often used to express purpose. Thus:

The teachers came **to see** the game.

An infinitive is sometimes used without *to*. Thus:

The teacher made the pupil (to) write his exercise.

Recognizing Infinitives

In each of the following sentences point out the infinitive and tell how it is used:

1. To be alive in those days was happiness indeed.
2. To labor is to pray.
3. I wished to see the proprietor and to tell him my story.
4. It was a fine sight to see the soldiers march past.
5. Though we were unwilling to take the first step, he was prompt to urge us.
6. We are going to New York to buy some new clothes.
7. We were so tired that we were about to cry.
8. I wish you to be my friend.
9. I have tried to satisfy him, but he is hard to please.
10. To come upon the enemy openly and to fight him with our small force would certainly be to fail.
11. Lincoln was "slow to smite and swift to spare."
12. This is a good position to defend and to hold against great odds.

Class Exercise

Come to class prepared to give original sentences that will show that you have learned to recognize and to use infinitives. As you give your sentences, you may call upon your fellow pupils to point out the infinitives and to tell how they are used.

Infinitives in Use

There are four ways in which errors are frequently made in using infinitives.

First Error—In a preceding lesson you learned that an infinitive sometimes has a subject in the objective or ac-

cusative case, and in another lesson you learned that a predicate noun or pronoun must agree in case with the subject to which it refers. There are many chances for error in the use of this construction:

Read: He thought **the man to be him.**

In this sentence we have the infinitive construction *the man to be him*. The infinitive is *to be*, and the subject of the infinitive is *man*, which is in the objective or accusative case. *Him* is a predicate pronoun, which must agree in case with the subject *man*, to which it refers. Therefore, the pronoun *him* must be in the objective or accusative case.

It is helpful to be able to change from the regular construction to the infinitive construction, and from the infinitive to the regular construction. Illustration:

1. I knew **it was she.** (Regular construction)
2. I knew **it to be her.** (Infinitive construction)

In the first sentence the pronoun *she* is a predicate pronoun in the nominative case to agree with the subject *it*, which is in the nominative case because it is the subject of *was*. The whole clause *it was she* is the object of the verb *knew*. The clause *it was she* may be called an **object clause**.

In the second sentence *it* is in the objective or accusative case because it is the subject of the infinitive *to be*. *Her* is a predicate pronoun in the objective or accusative case to agree with the subject *it*. Another illustration of the two constructions:

Regular construction:

In the distance Frank thought **him to be me.**

Infinitive construction:

In the distance Frank thought **that he was I.**

In this sentence *that* is simply an introductory word. It may be omitted without changing the sense. The word *that* is always omitted in an infinitive construction.

Exercise

Read each sentence as it is, and then change each object clause to an equivalent infinitive construction, or an infinitive construction to an object clause.

1. I saw that the men were they.
2. I thought he was my friend.
3. He knew the people to be them.
4. I think her to be the girl.
5. John declared the man to be him.
6. The teacher thought that it was I.
7. Mother said she knew the boy to be me.
8. I think that the leader was he.
9. The coach knew that he was the boy.
10. In the darkness he thought that they were we.

Second Error.—A very common error is made in the use of the tenses of the infinitive.

The infinitive has two tenses,—the present and the perfect. The infinitives of *sing* are:

	<i>Active</i>	<i>Progressive</i>	<i>Passive</i>
<i>Present</i>	to sing	to be singing	to be sung
<i>Perfect</i>	to have sung	to have been singing	to have been sung

The present infinitive indicates present or future time relative to the time of the principal verb in the sentence.

The perfect infinitive indicates past time relative to the principal verb.

In every sentence there is always one principal verb. The present infinitive always means the same time as that of the principal verb or future time. Thus:

The boys **tried to win**.

The principal verb *tried* is past tense. The infinitive *to win* means that the boys were *to win* at the same time they *tried*.

Read:

He **hoped to have gone** to the concert.

The infinitive *to have gone* means past time relative to the time of the principal verb. In this sentence it would mean that he would have gone before he hoped. Of course this is not the meaning. The sentence should be:

He **hoped to go** to the concert.

Third Error.—The third error that is often made is the use of *try and* instead of *try to*.

Incorrect: I will **try and** go Saturday.

Correct: I will **try to** go Saturday.

Fourth Error.—It cannot be said that the so-called **split infinitive** is a grammatical error, but it is not considered a good form to use. An infinitive is said to be split when a modifier is introduced between the parts. It is not good form to say:

He promised **to again try** the problem.

Test Number X: Verbals

Select all the verbals in the following sentences and classify each as a gerund, infinitive, or participle. Be able

to give your reason for classifying each in the list that you place it.

1. Hoping to hear from you soon, I will close.
2. Hurrying home, I made preparation for starting to Benton Harbor.
3. To play with fire is surely to incur danger.
4. By working steadily, we were soon able to finish our tasks.
5. The moon having risen, the guide was ready to lead the party forward.
6. By seeing his old hat, I knew the man to be Arthur.
7. By cutting across the fields, Oscar tried to overtake the advancing scouts.
8. Swimming with the swiftly moving current, Joe was soon ready to mount the opposite bank.
9. The Black Knight, dressed in shining armor and mounted on his powerful horse, rushed to rescue Rowena from becoming the slave of her captors.
10. The great ambition of many swimmers is to fit themselves to cross the English channel without stopping.
11. To be late would be to lose all chance of helping in the preparations for crossing the river.
12. Caught in the powerful trap, the old lion struggled to release himself and to regain his place of hiding.
13. Throwing the shot is more difficult than hurling the javelin, but neither of these is so hard as running the mile.
14. Tired and worn, we sat hoping to see Rex and Ralph landing from that boat.
15. By twisting and writhing, Elmer managed to free himself; then making a final plunge, he was able to carry the ball over the goal.

More Minimum Requirements in Spelling

Turn back to page 86 and review the methods there given for conquering the spelling demons. Then master the following words, fixing them firmly by means of every device you can employ. What letters are in each instance the trouble makers? Pronounce each word carefully; use each in at least two original sentences which will show that you understand its meaning. Use these words in your written composition; at odd moments return to them to test your ability to spell them. Work for absolute mastery of these words.

accommodate

athletics

balance

business

disappoint

judgment

occasionally

occurrence

probably

sacrifice

During each of the following three or four meetings of the class, spend a few moments in reviewing and fixing these words. Each member of the class must master them perfectly. When your teacher thinks you have had sufficient practice, add these words to your list of Minimum Requirements.

SECTION XXI: OUR FRIEND THE DICTIONARY

When you meet a stranger, you naturally try to learn his name, how to pronounce it correctly, and how to spell it. You are interested in knowing what he can do; you are glad to discover where he came from and who are his friends. Of course, you often pick up this information bit by bit as you come into contact with this stranger; but you are pleased to have some one tell you what you wish to know about your new acquaintance.

Now the dictionary will give you just this kind of help in growing familiar with new words. It will show you how to spell and to pronounce them; it will talk to you about their lives and their families and will indicate some of the closely related words bearing similar names. It will also let you know who are some of their friends (synonyms).

Becoming Acquainted with the Dictionary

Time is too precious to lose any of it fumbling the pages of a dictionary. Train yourself to handle this book rapidly and accurately. Master thoroughly the following points:

1. Can you give rapidly and in proper order the letters of the alphabet? If not, commit them so thoroughly that you can repeat them as fast as you can talk. Answer quickly a fire of questions such as the following: Between what letters does *s* come? What letter precedes *m*? What letter follows *t*?

2. Study the paging of your dictionary. What page marks the middle of the book? the first quarter? the third quarter? Under what letters of the alphabet are there

listed the most words? the fewest? Of what help in handling a dictionary is a knowledge of these facts?

3. Following the main body of the dictionary are usually one or more supplementary dictionaries. Examine this, or these, carefully and report on the contents. Make sure you understand the signs used. Tell, for example, the meaning of the following:

Denver, city,* of Colorado, p. 280.

4. Turning back to the main body of the dictionary, you will discover at each upper corner of each page a word printed in heavy type. These are called *key words*. What relation do they bear to the other words on the page? How may these key words help you in using the dictionary? Train yourself to take advantage of these key words.

5. In searching for a word do not open the dictionary at random, but see how close you can come at once to a neighboring key word. Then go down the page looking at the first three letters of words till you find your combination, and then the word you are seeking. Keep your mind fixed on your task; and just as a good golf player tries to get the ball into the hole with the smallest possible number of strokes, train yourself to find quickly the word you are seeking.

Time yourself in looking up the words in the following list. To-morrow see if you can improve your record by several seconds.

thankful	thousand	zebra	coast
hospital	happen	home	hopeful
many	mineral	boat	very
trouble	anchor	point	principal
Saturday	xylophone	print	across
Sunday	nephew	thing	satisfy

If each pupil is supplied with a dictionary, or if there are several available, you may have an interesting contest seeing who can find most rapidly a list of words your teacher will place on the board for you.

6. *Syllables and Accent.* Indicate the syllables in the following words:

packer, frosts, inflammation, indigestion, irreconcilable, catarrh.

How does the hyphen used in *together* differ from that used in *to-day*?

How is the accent of a word usually marked?

Occasionally two syllables of a word are accented; the stronger, or *primary* accent of a word is indicated by a single heavy oblique line ('); the weaker, or *secondary* accent by a single lighter oblique line (') or by two lighter oblique lines ('').

in' de clin' a ble

in'' de clin' a ble

In what other way is the accented syllable distinguished in your dictionary from the unaccented syllables? What accent marks and hyphens should be used in marking the following words: lionhearted, clockmaker, doorkeeper, every-day?

7. *Pronunciation.* If there are several words in your dictionary which differ only in their endings, you must go back to the first word of that group to learn the pronunciation of all the syllables. Thus the syllables of such a word as *lady* are marked, but those in which that word appears as the first part of a compound have only the succeeding syllables marked.

Different dictionaries employ different systems of indicating the sounds of words, and consequently each pupil must

familiarize himself with the system of marks given at the foot of each page in the official dictionary of his school. Look up the following in your dictionary and be prepared to pronounce them accurately and rapidly:

adjectival, incomparable, squalor, asthma, gerrymander, fuchsia, pumpkin, xylophone, hydrometer, statistics, Beethoven, San Juan, Himalayan, opponent, Psyche, tetrameter.

8. *Spelling.* You may make three lists: the first shall contain the names of all of the different kinds of trees you know; the second, the names of birds; and the third, the names of animals. If you are not sure of the spelling of any word, look it up in the dictionary and master it. Bring your lists to class and help frame three lists including all the names of trees, birds, and animals known to the members of the class. Now form a spelling list of words containing every word any pupil was obliged to look up in the dictionary; then make sure that each member of the class can spell all of these correctly.

Use the dictionary as an aid in learning to spell; but, when you have once looked up the spelling of a word, master it. Here use the dictionary as a cane, and not as a crutch.

9. *Abbreviations Used in the Dictionary.* Preceding the main body of your dictionary you will find a table of abbreviations employed in the book. Familiarize yourself with this list for it will help you understand the language used in your dictionary in giving you information regarding words. For example, this table suggests the most important sources which have contributed to the growth of the present-day English language: Old English; Latin and Greek;

French, Italian, and Spanish; Scandinavian, Dutch, and German; and many others.

Not only will the dictionary tell you from what language a word is derived, but often it will give you an interesting history of how in some odd, fascinating manner that word was launched upon the stream of our common speech. For example, most of us enjoy the *currants* in the Christmas pudding; but how many of us know how that word came into our language?

Again, the table of abbreviations suggests the aid the dictionary may offer us in familiarizing ourselves with the age of words and the places in which they were used. Some one has said that a dictionary is a home for living words, a hospital for dying words, and a cemetery for dead words. How does your dictionary indicate that a word is either no longer used or is passing out of use? How does the word *obsolescent* differ in meaning from the word *obsolete*? What do the following terms imply when noted among the definitions of words: *poetic*; *rare*; *Scotch*, *dialectic*, *in the United States*?

Furthermore, the table of abbreviations suggests the wealth of grammatical information gathered in the pages of the dictionary. Study a page of that book and determine how the various parts of speech are indicated.

Why are the plurals of *brother* and of *cargo* indicated after those words, but no plural given after *boy*? Look up four or five adjectives to see if the comparative and the superlative of each are given. Again, by looking under such words as *love*, *go*, *dive*, what do you learn about the principal parts of verbs? What other grammatical facts does the dictionary indicate concerning each verb?

The abbreviation *syn.* (synonym) also suggests an important function of the dictionary: in our present-day lexicons are found many paragraphs giving careful distinctions in the meanings of closely related words. These will help us immensely in becoming careful speakers and writers.

Using the Dictionary

Look up carefully the following words in the dictionary and report to the class what you find interesting about each. Some of them have unusual histories; some of them are commonly mispronounced; others are dead or dying words; a few of them are slang or, like sweaters and sport caps in the realm of clothes, belong to the informal dress of language which we call *colloquial*. Under one or two of them you will find some item of general information with which you are probably unfamiliar.

amuck, bankrupt, calico, coupon, fjord, jugular, oleomargarine,
Omaha, plural, quad, quid, quire, questionless, tomfool,
shilling, stadium, wight

In looking up the meanings of a word, do not accept the first definition you meet, but go through the list carefully and select the one that best fits your particular needs. What is the meaning of the italicized word in each of the following sentences?

The *pockets* of the elevator were filled with wheat.

Here the *blue* and the *gray* fought fiercely.

The exception *proves* the rule.

"Beared like a *pard*."

What is the plural of *carp*? The singular of *swine*?

Is it correct to say, He *claimed* that Columbus discovered America?

What are some synonyms of *whole*, and how do they differ in meaning?

What is the difference in the use of the words *railroad* and *railway*?

Distinguishing Words

Occasionally we are much mortified by mistaking one person for another or by addressing, let us say, *Mr. James* as *Mr. Jones*. We are grateful to the friend who tells us of our blunders and sets us right in such matters. Somewhat similarly, the dictionary is a good friend to help us when we are confused in our use of words and make ridiculous errors either in spelling or in pronouncing them.

Here is a list of such words which are frequent mischief makers in the speech and writing of pupils. Study them carefully; in each pair bring out clearly the differences in spelling, pronunciation, and meaning. As what part of speech does each ordinarily serve? If necessary, seek help from your friend the dictionary. Come to class prepared to prove that you have clearly mastered it and can distinguish it from the word with which it is ordinarily confused.

advice	conscience	decent	later	respectively
advise	conscious	descent	latter	respectfully
alley	council	device	peasant	scared
ally	counsel	devise	pheasant	scarred
angle	dairy	formally	poplar	stationery
angel	diary	formerly	popular	stationary

Dictionary Day

By this time you have probably discovered that the dictionary is one of the most fascinating books ever printed. For your next assignment you may prepare to talk for at

least three minutes on interesting things you have found in the dictionary. To investigate many of the following topics, you must use a large dictionary.

Perhaps you may wish to tell something about the history of the dictionary and the men who have made it. Possibly you may choose your topic from the various other matters discussed in the preface to the dictionary. Again, you may prepare yourself by reading several pages in that book; then tell your classmates what you have found there of interest and importance. Your reading of the *Gazetteer* or the *Dictionary of Proper Names* may also suggest good subjects. Possibly you may look up the names of flowers; such words as *geranium*, *heliotrope*, *nasturtium*, etc., have attractive histories. Or you may report on the significance of the names of the days of the week or of the months of the year. What can you learn of the different kinds of boats and ships, or of birds, or of strange animals? Under such common words as *head*, *foot*, *arm*, *blue*, *yellow*, and *red*, you will find a wealth of materials. Again, you may choose to summarize the grammatical information you have gained, or to prepare a talk on slang, or to make clear to the class the distinctions in a set of synonyms. It may be that the history of some words in the following list may furnish a basis for your talk.

capricious	boycott	companion	tantalize	gerrymander
cancer	book	pagan	curfew	bedlam
vaudeville	muscle	dollar	fret	camera
extravagant	marshal	salary	palace	gossip
silhouette	sheriff	quarantine	rivals	macadamize
investigate	sabotage	deer	lumber	copper

After you have gathered your materials, prepare your talk carefully. The great danger here is that your report may be stringy and disconnected. Be sure that you have a good opening sentence which will arouse the interests of your audience or may point out what you are going to do. Plan thoughtfully how you will join each item in your talk with what precedes it. Save one of your strongest and most important ideas for the last. Bring your talk to an effective conclusion; don't simply stop.

While these reports are being given in class, do your best to judge carefully the work of your fellow pupils and to learn from their successes and failures how to improve your own talks. Don't be satisfied to do fairly well; do your best every time you have a chance to speak. Perhaps one of your mates had better materials than you had; he had spent more time and care in collecting and arranging his ideas. Another speaker roused your interest because he himself was so enthusiastic about his work. A third pupil had very fair ideas, but he spoiled them by mumbling them. Try to learn something from every speaker. You cannot, perhaps, put into practice at once all that you thus learn; but, if you try, you can make each talk a little better than the preceding.

Writing Out These Talks

You may now put into writing the talk you gave in class. Probably you can now improve that work in some ways. You may have found some additional materials dealing with your subject; you may see how your ideas can be woven more closely and firmly together; or you may have thought of a better beginning and close. How often such ideas come to us just after we finish a talk! What did you

learn from the criticisms by your classmates? Surely your written work can be at least twenty-five per cent better than your talk.

Giving Them Publicity

After these themes have been discussed in class, try to discover ways and means of giving them a larger company of readers. If your school publishes a paper, some of your work might appear there. Possibly the editor of one of your local papers may be glad to print the most important materials; newspapers often publish interesting little articles about language. Perhaps some of these themes may be neatly typewritten and exhibited on the bulletin board of the school.

One class which had just been studying the dictionary spent two periods in revising with great care all of its work; then it mimeographed its most valuable materials, placed these in covers, and neatly labeled the covers with the words *Our Friend the Dictionary*. Two copies were placed in the school library. One was presented to the principal, and several were circulated among the homes represented in the class.

Discuss with your fellow pupils and your teacher what disposition shall be made of these results of your study of the dictionary. You surely can find some means of publication and publicity. How can you carry the ideas you have gained to the other members of your school, to your homes, and to your community?

SECTION XXII: ADVERBS

Adverbs

Study carefully the following sentences. First determine what word each of the italicized words modifies. Next, what part of speech is each of the words thus modified?

- | | |
|--|----------------|
| 1. Grandfather walks <i>carefully</i> . | how |
| 2. He began <i>early</i> . | when |
| 3. The soldiers marched <i>upwards</i> . | where |
| 4. I resent that <i>bitterly</i> . | to what degree |

These italicized words represent another part of speech which, as you have learned, is called the *adverb*.

Next, determine what each of the italicized words in the following sentences modifies, and what part of speech is the word thus modified:

1. Alberta is *perfectly* reliable.
2. That workman is *nearly* blind.
3. *Only* two days remain.

From your study of these three sentences, what additional idea have you gained concerning the nature of the adverb?

In the third place, determine what part of speech is each of the italicized words in each of the following sentences and what it modifies:

1. You talk *rapidly*.
2. You talk *too* rapidly.
3. The door was opened *gently*.
4. The door was opened *very* gently.
5. We acted *innocently*.
6. We acted *quite* innocently.

You may now write a definition of an *adverb*. Before bringing this to class, make sure that it is proof against any criticism from your classmates. After the different definitions have been discussed, the class may decide which is the best and may learn it.

Adjectives and Adverbs

Many adverbs are formed from adjectives by the addition of *-ly*. Thus:

swift	swiftly
frank	frankly

The pigeon made a **swift** flight.

It flew very **swiftly**.

The boy gave a **frank** answer.

He spoke very **frankly**.

adverb.

Be careful not to use an adjective form where the adverb form should be used.

The words *good* and *well* require especially careful handling. Good usage has decreed that *good* should be used as an adjective, and *well* as an adverb. We say:

The apple is **good**.

The boys played **well**.

In the first of these sentences, what part of speech is *good*? Show why it is here a predicate adjective. In the second sentence what part of speech is *well*? What does it modify? Why would *good* here be incorrect?

It is said that it is possible to judge a man's education by hearing him speak a single sentence. To a considerable extent, this is true. Perhaps you are walking on a side-

walk and you meet two men who are talking together. As you pass, you catch the single sentence:

That machine runs good.

The man tells you that he is not educated as plainly as he would if the fact were printed in big letters on a banner. There are certain words and phrases that educated people never use. *Good* instead of an adverb is one of these words.

The use of good English has a commercial value. For example, let us suppose that a young man or a young woman has graduated from a normal school and goes to a school official to apply for a position. If the would-be teacher should say *I can teach reading good*, he or she could not have the slightest chance of getting the position. The importance of training yourself to speak correct English cannot be too strongly emphasized.

Note. The word *well* is used as an adjective in such sentences as *The child is well.* *All is well.*

Distinguishing between Adjectives and Adverbs

It requires clear thinking to distinguish between a predicate adjective and an adverb in the predicate. For example:

1. The velvet feels **smooth**.

The velvet does not feel anything. The sentence means that, when you put your hand on the velvet, you know that it is smooth. The sentence is very nearly the same in meaning as *The velvet is smooth*. The word *smooth* is a predicate adjective and describes the subject *velvet*.

2. The engine runs **smoothly**.

In this sentence the word *smoothly* tells *how* the engine runs. It is an adverb modifying the verb *runs*. The only

way to decide whether a word is a predicate adjective or an adverb modifying the predicate is to judge by the meaning.

Exercise

In the following decide whether the adjective or the adverb form from the parenthesis should be used. Justify your decision.

1. The air feels (*cold, coldly*).
2. A lemon tastes very (*sour, sourly*).
3. The man worked (*good, well*) all day.
4. New maple sugar tastes (*sweet, sweetly*).
5. The lawn in front of the school building looks (*smooth, smoothly*).
6. When the man came in from the storm, he looked (*cold, coldly*).
7. When one is pleasantly employed, time passes (*quick, quickly*).
8. As the apple ripened, it became (*sweet, sweetly*).
9. After his illness the man grew (*strong, strongly*) in a short time.
10. When you reach that passage, read very (*rapid, rapidly*).

Mastering Another Speech Demon

If you listen carefully to the speech of the members of your class, you may find that some of them misuse adjectives and adverbs. Especially are they troubled by the use of the adjective *good* and the adverb *well*.

Correct: She plays the piano very *well*.

Incorrect: She plays the piano very *good*.

During the coming week you may watch to discover misused adjectives and adverbs. Note them carefully, together with the initials of the offender. Bring your list

to class and give your ear and tongue a brisk drill in hearing and using the correct forms. Then enlist the help of the bulletin board in carrying on this campaign.

Can You Make a Perfect Score?

Do not be satisfied with anything less than perfect work in mastering the use of the adjective and the adverb. Review what you have been learning concerning the use of these parts of speech; fix your entire attention on every statement you there read. Then take the following test. Remember that you are aiming to make a perfect score.

1. I have studied my lesson (*good, well*).
2. That cream tastes (*sour, sourly*).
3. I am (*sure, surely*) sorry I did that.
4. (*Sure, surely*) I will help you.
5. When we are busy, the days pass (*quick, quickly*).
6. He looks very (*pleasant, pleasantly*), and he speaks very (*pleasant, pleasantly*).
7. As Alice again grew (*strong, strongly*), she urged very (*strong, strongly*) that she might be sent home.
8. She sings (*sweet, sweetly*) and she plays (*sweeter, more sweetly*).
9. We can make a new coat (*easier, more easily*) then we can repair the old one.
10. He skates (*good, well*); he rows (*good, well*); and he swims (*good, well*).

More Practice in Mastering Adjectives and Adverbs

For those who did not make a perfect score on the preceding test, a similar one is furnished on page 484. Before taking this test, try again to master thoroughly the sections on adjectives and adverbs.

Adverbial Phrases and Clauses

Phrases and clauses are often used adverbially. The ability to change an adverb to a phrase enables us to give greater variety to our sentences and to make them more pleasing. Thus:

The doctor came hastily.

The doctor came in great haste.

Almost always one form or the other is more satisfactory. It is worth while to keep this fact clearly in mind, especially in written work.

Change the following adverbs into adverbial phrases and the phrases into adverbs. Decide in each instance which form offers the clearer and more pleasing expression of the thought.

1. He answered promptly and thoughtfully.
2. He spoke with clearness and effectiveness.
3. The water trickled very gently down the valley.
4. Our task was finished with much promptness and thoroughness.
5. In silence and in tears they buried their dead.
6. I cannot honestly and truthfully recommend him.

Position of Phrases and Clauses

If an adverbial phrase or clause gets into a wrong position in the sentence, it sometimes causes serious trouble. Here is an illustration:

At the annual town meeting in a New England town, the voters were discussing the matter of making repairs on the town

hall. Some one wished to move the appointment of a committee to see what repairs were necessary, and to report at the next annual meeting. This is the motion he made:

I move the appointment of a committee to report what alterations are necessary to the next town meeting.

What does the motion say as it stands? How can the motion be changed so that it will say what the man making it wished it to say?

Exercise

Explain what is wrong with each of the following and tell how it can be arranged so that it will express the right meaning.

1. Most high school teachers prefer to use something different from the grammar school work for the opening of the fall term.
2. I heard the boy speak about taking the mail to the post office four times. (He did not go at all.)
3. John Green was found not guilty of the killing of the man after a long trial.
4. I will look around to see if I can find him again. (I had not found him.)
5. A young woman is going to sing Sunday evening from New York. (Not by radio.)
6. All persons must detest traitors who possess any love of country whatever.
7. The state inspector reported that the building complied with the law when he returned.
8. When the girls in the cooking classes have learned how to make bread, they may explain the effect of yeast and tell how to prepare and bake bread in the English classes.

Adverbial Clauses in Use

A clause modifying a noun or pronoun, we have learned, is called an *adjective clause*. A clause modifying a verb, adjective, or adverb, is called an **adverbial clause**. It is also a **subordinate** or **dependent clause** since it does not make a sentence when standing alone but modifies some part of the principal clause. In the following sentences the adverbial clauses are printed in heavy black type:

1. John was rowing **when we hit a snag**.
2. The boatmen sang **while they bent at the oars**.
3. We went **where the violets were thickest**.
4. I will play **if I can find my golf clubs**.
5. They had been waiting **since the clock struck six**.
6. I wished to stay **because I was badly needed**.
7. I always eat cake **whenever I have a chance**.
8. Lucia is six inches taller **than her mother (is tall)**.

Adverbial clauses usually express *time, place, cause, manner, condition, purpose, or comparison*.

In the above illustrations, you will notice, each adverbial clause is linked to some word in the principal clause by a connecting word. Such linking words are called **subordinating conjunctions** or **conjunctive adverbs**. The linking words in the above sentences are *when, while, where, since, because, whenever, than*.

When an adverbial clause stands at the beginning of a sentence, it should be set off by a comma. The sentence just given to state the rule is a good illustration. Here are two others:

If I had not found that dime, I should have had to walk.
While we were waiting for the dinner bell, we danced in the hall.

One of the most frequent uses of the adverbial clauses is that of expressing comparison:

Luke is older than I.

They are stronger than we.

If, in such cases, we are in doubt as to whether we should use *I* or *me*, *we* or *us*, *he* or *him*, *she* or *her*, we may gain quick and sure aid by completing the sentence:

Luke is older than I (am old).

They are stronger than we (are strong).

Mastering Adverbial Clauses

Point out the adverbial clauses in the following sentences and insert the proper punctuation.

1. When I reached home Rover greeted me loudly.
2. Where we camped late last October the farmer was now building a new house.
3. If we cut across the park we shall save nearly four blocks.
4. I shall come if I can.
5. When we first had our car the whole family went riding nearly every evening.
6. I would not play a saxophone if I could.
7. I will go to that show because I have a free ticket.
8. Unless we have rain within a few days we shall have only a small crop of blackberries.
9. You could buy that fine radio set if you had ten dollars.
10. Though I have tried three times and failed I shall try again.
11. I reached my seat while the bell was still ringing.
12. Because I believe Ralph will make the best editor I am voting for him.
13. We will discuss this after we reach home.
14. Though this sounds like a fairy story yet it is true.

15. He jumped on the train as it started to leave the station.
16. Although he thought he might need his umbrella he did not take it with him.
17. We found more blackberries than we could pick.
18. He is as tall as I.
19. Luther cleaned his gun before he put it away.
20. Although I could scarcely believe it the bell was ringing for dinner.

Using One Strong Workman

Adverbs are a great convenience in assisting the verbs to drive home our thoughts; often we should be helpless without their aid. Frequently, however, if we take the pains, we may find some strong, live verb that will carry the thought ordinarily borne by a weaker verb and its adverb. In the following sentences substitute for the verb and adverb some single forceful verb.

1. The blacksmith hit the hot iron very hard.
2. The boatman pulled strongly on the oars.
3. The tiger jumped quickly at the lion's throat.
4. The happy couple walked slowly down the lane.
5. The thief shut the door violently and went rapidly around the corner.
6. Frank called loudly for help.
7. Daisy worked listlessly all that afternoon and at five o'clock took her hat quickly and went cautiously out of the house.
8. Cobb hit the ball gently toward third base.
9. The huge crowd vigorously made its way into the circus tent.
10. Hit it lightly with your hammer.
11. The tramp uttered indistinctly a few words of thanks and touched repeatedly and kindly the dog's head.

Screech = speak shrilly; *whimper* = speak tearfully; *spout* = send forth vigorously; *trickle* = send forth slowly and gently. Make a similar list of six live verbs and use each in a sentence.

Go through some of your themes to discover instances where you can make one verb thus do the work of another verb plus an adverb.

Test Number XI: Adverbs

Come to class prepared to meet the following requirements:

1. Write three sentences each containing an adverb in the comparative degree.
2. Write three sentences each containing an adverb in the superlative degree.
3. Write three sentences each containing an adjective after a verb where some people use an adverb but do so incorrectly.
4. Write three sentences each containing an adverbial phrase.
5. Write three sentences each containing an adverbial clause.

Using the above requirements as a basis, your teacher will ask you to write ten sentences which in his or her judgment will best test your mastery of the use of the adverb.

After you have taken this test, you may exchange papers and grade them. Deduct ten for each mistake. If you are in doubt concerning any sentences, let the class help you decide.

SECTION XXIII: CONDUCTING BUSINESS BY MAIL

Forms of Business Letters

Study carefully the following forms common in the headings of business letters:

No. 1

416 Arch Avenue
Troy, New York
May 11, 19—

The Rollins Company
Loda, Iowa

Gentlemen:

No. 2

Homer, Texas
June 8, 19—

Mr. W. H. Dungan
Superintendent of Schools
Library Building
Peoria, Illinois

Dear Sir:

No. 3

The Terminals Building,
537 South Dearborn St.,
Chicago, Illinois.
December 6, 19—.

Mrs. W. T. White,
536 Arch Street,
New York City.

Dear Madam:

No. 4

LYONS & CARNAHAN

EDUCATIONAL PUBLISHERS

221 EAST TWENTIETH STREET

CHICAGO December 6, 19—

The Esther Gordon Book Shop
Rock Island, Illinois

Ladies:

Form No. 1 illustrates a very common arrangement in writing to a firm in a small city or to an important and well known firm in a large city. In letters addressed to a firm, the salutation now in most common use is *Gentlemen*.

A greater degree of intimacy is indicated in the salutation of Form Number (2). Here, as in all business letters, the salutation should be followed by the colon instead of the comma which is ordinarily (though not always) used in letters of friendship.

The use of *closed punctuation*, that is, punctuation at the end of each item of the heading, is shown in Form Number 3. Many business houses employ this style; consequently you should master it thoroughly. This same model also illustrates another interesting practice used with both the open and closed forms of punctuation. You will notice that the successive items of the heading are aligned not obliquely but with the successive items beginning directly along the same front. This arrangement is called the *block form*; it is a little more convenient when the letter is typewritten. When this *block form* is used, it should also be followed in addressing the envelope.

Practically every business man or firm now uses a letter-head, a sample of which is given in Form Number 4. Can you point out at least two advantages of this practice? Notice where the date is given. In this example is illustrated the block form without punctuation at the end of each item. This is called the *open form*. Of course, the closed form may be and quite often is used in such inside addresses. Notice also the salutation which is here employed.

The Complimentary Close. The forms most commonly used are *Yours truly*, *Very truly yours*, *Respectfully yours*. Capitalize only the first word and be sure to follow the complete complimentary close with a comma.

The Signature. If you employ the closed form of punctuation, the signature should be followed by a period; otherwise no punctuation is needed. During the World War an order was issued in the army and afterwards extended to certain other departments, that the usual

signature with pen and ink should be repeated just beneath in typewriting.

Thomas Atkinson

Thomas Atkinson

This method, which was employed to lessen the chances of mistakes, has since been adopted by many business concerns. All of us should realize the importance of giving the signature very plainly. Sometimes the signature is followed by the writer's official title:

Thomas E. Oliver

Professor of English

W. T. Shaw

Sales Manager

Frances Mary Harmon

President, Y.W.C.A.

Practice in Business Letter Forms

Prepare the headings of business letters similar to the models given at the beginning of this section, including both your address and the salutation. Let the heading include items suitable for your community and dated to-day. Use the following in your salutations:

1. Williams and Wilson at 212 Pike Avenue in Colorado Springs in Colorado.
 2. Mr. David T. Strain in the town of Duncan in Pennsylvania.
 3. Dr. A. L. Corcoran in the town of Monica in New Hampshire.
 4. The Herman Griggs Company at 316 Huntington Avenue in Boston in Massachusetts.
 5. Mr. A. J. Bookmyer, who is Superintendent of Schools in Cedar Falls in Iowa.
 6. The Peggy Wells Suit Company in the Stevens Building on State Street in Chicago in Illinois.
 7. Mr. Frederick V. Tracy, who is County Clerk in the Court House in Boulder in Colorado.
 8. The Reverend D. S. McCown, who is pastor of the Madison Avenue Congregational Church in Tulsa in Oklahoma.
 9. Mrs. Earl Root, who lives on Rural Route 6 near Edwards Station in Montana.
 10. The Daily Tribune at the Tribune Tower Building in Salt Lake City in Utah.
- Salutation*
Address
in
order

Letters of Application

Elmwood, Indiana

June 20, 19—

General Electric Company,
Fort Wayne, Indiana

Gentlemen:

In response to your advertisement in this morning's Star, please consider me an applicant for the place as office boy.

I am sixteen years old and have finished the three years' course in the Elmwood High School. I have worked on Saturdays in the Nesser grocery store and have delivered papers for the Oldham News Company. I am anxious to have this place because my mother needs my help.

I am enclosing a letter from our school principal, Mr. W. W. Hallock. If you wish to know more about me, I refer by permission to Mr. W. H. Nesser and Mr. W. D. Oldham, both of Elmwood.

I should be glad to call for an interview at any time which may suit you.

Respectfully yours,
Frank L. Morris

To the thoughtful business man the letter of application is in effect an examination paper submitted by the person seeking the position, a paper which may be judged somewhat as follows:

Neatness: Does the letter present a clean, attractive appearance? Is it written on good paper, and is it free from blots and erasures? An untidy letter would affect a keen-eyed employer much as would the appearance of the candidate with ruffled hair, greasy clothing, and finger nails tipped with black.

Correctness: Is the letter in absolutely perfect form? If the applicant has not mastered accurately the technique of letter writing, if he is careless in these important matters, will he not be the same in attending to the business of the firm? If the letter shows that the candidate does not always spell correctly, or that he mutilates sentences by omitting subjects, what will be the effect upon the careful employer?

Completeness: A letter of application, like any other business letter, should contain all the necessary information. No one willingly selects an assistant who is so incompetent that he must make several trips to complete a task which he should finish in one. Does the candidate include everything which rightly belongs in the letter? Why, in the letter given above, would the prospective employer be interested in knowing that the applicant had been in the habit of working on Saturdays?

Courteousness: Why do business men regard courteousness and politeness as valuable qualities in their employees? Do you know of instances where courtesy helps attract and hold trade? What indications are there that the writer of the letter on the previous page is courteous and polite?

Writing Letters of Application

If you were obliged immediately to earn your living, what could you do? Write a letter of application for a position which you could now fill. Before handing in your letter, make sure that it meets fully the requirements of a good business letter as stated above.

Answering an Advertisement

Answer one of the following advertisements for help which are supposed to have appeared in the Milwaukee, Wisconsin, *Journal*. Put yourself in the place of the person advertising and emphasize in your letter those things you would wish to know about an applicant. Do not follow slavishly any model; but, keeping clearly in mind the requirements of a good business letter, try to write naturally the best one of which you are capable. Date your letter to-day and use your own address.

HELP WANTED

BOY—Age about sixteen, to learn the radio repair business. Must be willing to work and to start at small wages. Rapid advancement for right boy. Kinsey Radio Shop, 210 E. Water St.

DELIVERY BOY—Must own bicycle and live on North Side. Address Manager, Western Union Offices, Wisconsin Building.

BOY—To work in job printing shop. Good chance for advancement for bright, live boy. Franks Print Shop, 410 Racine Ave.

CASHIER—In drug store. Must be grammar school graduate and able to furnish bond. Pleasant work and chance for advancement. Winton Drug Co., 400 Milwaukee Ave.

TUTOR—In common school branches for three children at their home in afternoons. Apply in own handwriting. Address Mrs. V. T. S., P. O. Box 131, Milwaukee.

BRIGHT GIRL—To learn photography. Light, interesting work, short hours. Must be ambitious and quick to learn. Wyman Studio, 600 Race St.

OFFICE GIRL—Must be neat, honest, courteous. Should know something of bookkeeping and typewriting. State salary expected. Ebert Dental Parlors, 120 Madison St.

Ordering by Mail

All of us have repeated occasions for ordering by mail. The great requirement of such orders is clearness: (1)

clearness in handwriting and of letter form, so that our request may not go astray or cause some busy person loss of time in trying to decipher it; (2) clearness of statement, so that the person or firm addressed may know exactly what we wish, how to ship it, and our method of settlement. When ordering several articles, arrange the items in tabular form; thus each item will stand out clearly and may be checked readily.

612 Vine Street, Alta, Ohio
April 9, 19—

The Westinghouse Company
Department D
Pittsburgh, Pa.

Gentlemen:

Please send me by express the following articles from your September 19— catalog:

1 No. 57E33	Challenge Electric Iron	\$1.89
1 No. 56E33	Energex Radiator	3.60
1 No. 54E32	Nickel Plated Toaster	3.25
4 No. 53E30	W-1-D Dry Cells @ 32¢	1.28

\$10.02

Enclosed you will find a postal order for the above.

Yours truly,

George L. Bowman
George L. Bowman

Writing Orders

For this exercise each pupil should, if possible, bring to school a catalog advertising articles of interest to young people.

Write one of the orders specified below. Before handing in your letter, make sure that it is perfectly clear and correct.

1. Order two or more articles advertised by some firm in a recent newspaper.
2. Order from the advertising section of some magazine three or four books which you think would be especially interesting.
3. Order from some catalog of sporting goods five different pieces of equipment necessary for playing some game.
4. Order from some catalog several articles especially desirable for members of the Boy Scouts or the Camp Fire Girls.
5. Think of some articles you wish to own. Find the proper catalog and order these.
6. Your parents or some friend may be planning to purchase something by mail. Secure permission to write the order. After your letter has been judged by your classmates and you have made it perfect in every detail, mail it.

More Practice in Writing Business Letters

You should now have mastered thoroughly the forms of business letters. Using one of the topics suggested below, write a letter which will be faultless in its form and will

be above criticism on the other points which you have learned characterize a good business letter. Do not be satisfied till you are quite sure that you have done your very best.

1. As manager of your basket ball team, try to arrange for a game with some other team. Suggest dates, terms, etc. Indicate that you are the manager of your team.
2. As manager of another basket ball team write an acceptance of the above challenge.
3. As secretary of your class, write to A. C. McClurg and Company at 300 Ohio Street, Chicago, giving a list of books which you wish to buy for your school library and asking prices and discounts to schools.
4. A teachers' institute is to be held in your school building during the spring vacation. Write to a local editor asking to be allowed to report the sessions. What qualifications can you give in support of your request.
5. Write a similar letter asking to be allowed to report some athletic contest in which your school is to take part.
6. Your class has just raised thirty dollars to buy pictures for your school room. What are two or three good pictures which you might desire? Write to Curtis and Cameron, Copley Square, Boston, asking if they can supply these pictures; if so, how these are finished and framed, and what each would cost.
7. B. A. Hopkins is a noted travel lecturer under the management of the Ridpath Lyceum Bureau, 221 Euclid Avenue, Cleveland, Ohio. Write to the Bureau concerning terms and possible dates for a lecture you wish to have given in your school auditorium for raising money for the library.

8. The United States Bureau of Mines at Pittsburgh, Pennsylvania, sends out free, except for transportation charges, films showing the work of different industries. As secretary of your class write to secure the use of Film No. 86, The Making of an Automobile.
9. Your class is planning a county dictionary contest. As class secretary write to The G. and C. Merriam Company, Springfield, Massachusetts, asking if they will donate a *Webster's Secondary School Dictionary* as a prize.

The United States Bureau of Mines

Pittsburgh, Pennsylvania

Dear Sir:

I am writing to you to ask if you will

donate a Webster's Secondary School Dictionary

SECTION XXIV: PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS

Prepositions

How is the meaning of each of the following sentences affected by inserting in turn each of the various words included in brackets?

1. We walked [around, into, in, under, from, toward, through] the house.
2. Francis was running [before, after, with, near, toward] Rodney.

The words enclosed in brackets are called **prepositions**. The word *preposition* is derived from the Latin *pre*, meaning *before*, and *positus*, meaning *placed*. Can you tell why a preposition is well named?

A preposition is a word which shows the relation between its object and some other word in the sentence.

Thus, in the sentence *We walked around the house*, the preposition *around* shows the relation between its object *house* and the verb *walked*. The preposition and its object with any modifiers constitute a **prepositional phrase**.

Supplying Prepositions

How many different prepositions can you suggest to fill each of the following blanks, and how does each change of prepositions affect the meaning of the sentence?

1. Fido chased the kitten ____ the room.
2. You will find the ball ____ my desk.
3. My hat is ____ the stand.

4. Send the money ____ my father.
5. He was sailing ____ Liverpool.
6. We were talking ____ him.

Recognizing Prepositions

In the following sentences point out the thirteen prepositions; state the object of each, and the word which each prepositional phrase modifies.

Up the street marched in perfect order the heroes of that last great battle in the long, cruel war for independence. The sight of their ragged uniforms and of their tattered flags brought a lump to the throat and tears to the eyes of each spectator who had long waited for the end of this cruel conflict in the beloved land.

Adjective and Adverbial Phrases

When a prepositional phrase modifies a noun, it is called an **adjective phrase**.

Adjective Phrases:

1. The end of the journey was very pleasant.
2. The soldiers **from the Highlands** wore kilts of many bright colors.

When a prepositional phrase modifies a verb or an adjective, it is called an **adverbial phrase**.

Adverbial Phrases:

1. The soldiers marched **through the town**.
2. We started **on a long journey**.
3. The savages were cruel **to their captives**.
4. Milk is good **for growing children**.

In the following sentences point out the prepositional phrases and tell which are adjective and which are adverbial.

1. My uncle from California is an old miner.
2. We were staying at Grand View.
3. I well remember my first visit to the valley of the Mississippi.
4. In the morning we started for Fox Lake.
5. This flame is white at its point.
6. The causes of the belief in this superstition are shrouded in mystery.
7. Of all the pupils Tony was proudest of his school and happiest in his work.
8. Covered with dust and blackened with grime, the foreman of the mine at Connersville came home from his hard task.
9. The hopes of the crowd from Bartonville and Pekin rested on the skill of Roberts, who carried the ball in perfect fashion, hit the line with the force of a cannonball, and tackled every runner of the opposing team with energy and precision.
10. After sunset, but before dark, the notes of the screech-owl, hidden in a thicket of cottonwoods, sounded down the valley and across the tops of the hills.

Using Prepositions Correctly

Sometimes a change of a single preposition will make a vast difference in the meaning of an entire sentence. While this is quite obvious in such sentences as *He voted for me* and *He voted against me*, it holds equally true in instances where the prepositions do not bear so direct a contrast. For example, what would be the difference between having your classmates laugh *with* you and laugh *at* you?

With the help of the dictionary determine the exact shade of meaning conveyed by each member of the following pairs of prepositions. State clearly how each of these prepositions differs from its mate and illustrate this difference by using each preposition properly in a sentence.

in—into
 between—among
 beside—besides
 agree with—agree to
 speak with—speak to

Fighting One of the Speech Demons

Correct: Come with George and me. Whom did you come with?
 Incorrect: Come with George and I. Who did you come with?

Explain why *me* and *whom* are the correct forms in the sentences given above.

No one, probably, would say, *Come with I*; why do so many people use incorrect forms similar to *Come with George and I*?

During the coming week watch carefully the speech of the members of the class to determine if these language demons are still running at large. If they are, what can you do to banish them forever from your class room?

Recognizing Adjective and Adverbial Phrases

Each pupil may bring to class five original sentences each containing an adjective phrase and five each containing an adverbial phrase. Place on the board as many sentences as time permits and call upon members of the class to point out and classify the prepositional phrases.

Banishing Unnecessary Prepositions

Remove any unnecessary prepositions from the following sentences:

1. Tell me where the hotel office is at.
2. I haven't time for to study grammar.
3. I don't know where he is going to.
4. He fell off of the dock into the river.
5. You will find the ball in under the bed.
6. I got the bow and arrow off of Tracy.
7. Where is Will working at now?
8. He is not so old as you think for.
9. A preposition is a poor word for ending a sentence with.

Watching for These Trouble Makers

You may now consider yourself a detective to discover and report instances of the use of unnecessary prepositions. Keep a careful record of these, together with the initials of the offender. At a time designated by your teacher discuss these in class. How may the offending pupils be helped in overcoming their bad habit?

Prepositional Phrases in Proper Places

Some one has said that good style in speaking and writing consists in putting proper words in proper places. Occasionally we find that prepositional phrases have been so placed that they convey a wrong or even a ridiculous meaning to the hearer or reader.

Straighten and strengthen the following by shifting the prepositional phrases to proper places.

1. We went to the movies to see *The Iron Horse* in the evening.
2. He is making a sad mistake in my opinion.
3. We had a brief talk concerning the birth of Washington during the assembly period this morning.
4. Farmer Brown sat milking the cow in his broad brimmed hat and brown shirt.
5. We hunted for a good place to board for nearly a week.
6. The burglar entered the room in my judgment through the window.
7. Observe that statue on leaving with the nose cracked off by some Puritan soldier.
8. We were forced to spend all the money we had saved in five years by the illness of our uncle.
9. That boat was built by the carpenter who constructed our house for the little cripple.
10. We were hunting for flowers in the meadow with large blue bells.
11. I was walking in the field when I caught sight of a grown quail in the grass for the first time.
12. Crates were piled along the track for strawberries.

Conjunctions

Have you ever thought how many people spend the larger part of their lives in putting together materials into such useful things as houses, clothes, cars, etc? And what numbers of different devices are used in thus joining the different parts into complete wholes! The railway brakeman uses a coupling pin; the carpenter uses nails; the mason, mortar; the riveter, bolts; the tailor, thread. Somewhat similarly, certain parts of speech, such as the preposition which you have recently studied, hold together sentences. Another kind of connecting word, which we shall now

study, is called the **conjunction**. This word is derived from the Latin and means to *join with*.

What purpose is served by each of the following words in bold face type? How do you know that these are not prepositions?

Connecting Words: The dog **and** the cat were sleeping.

Connecting Phrases: I looked at my shoes **and** at my hat.

Connecting Clauses: We must hurry, **or** we shall be late.

A conjunction is a word used to connect words, phrases, or clauses.

Recognizing Conjunctions

Indicate the conjunctions in the following sentences and tell the words, phrases, or clauses connected by each.

1. The stars and stripes waved over the fort.
2. At the station I met my uncle and my aunt.
3. The great guns roared and thundered.
4. My sister is going to the circus, but I must stay at home.
5. I was picking berries for Mrs. Hawkins and for Mrs. Wright.
6. We must find some way to stop their rushes, or we shall lose the next game.
7. I do not believe it will rain, although I see those black clouds in the sky.
8. You should certainly go on this hike, unless you are too tired to climb those hills.
9. If I had not dodged at that moment, I should have been hit by that ball.
10. If you and he will trust them, your friends and companions will be loyal and true.

Coördinating Conjunctions

Words: My brother **and** your sister are in the same class.

Phrases: This ticket is good for the matinée **or** for the evening performance.

Principal Clauses: We tried to help him, **but** he repulsed our advances.

Subordinate Clauses: He told me where I should go **and** what I should see.

In the sentences given above *and*, *or*, and *but* connect parts of equal rank; hence they are called **coördinating conjunctions**. Coördinate means *of equal rank*.

Mastering Coördinating Conjunctions

In the following exercise select the coördinating conjunctions and tell what each connects.

1. The day is done, and darkness falls from the wings of night.
2. Rex says he is not guilty, but I fear he is not telling the truth.
3. I shall buy a green or a blue hat.
4. The gingham dog and the calico cat sat on the table.
5. That train is bound for Pittsburgh or for Philadelphia.
6. My father or my uncle will go with my sister and my cousin through the mountains and over the plains.
7. Wilkins and Smith would not pay that bill for they knew that the goods had not been delivered.
8. I told him what had happened and what I had said.
9. The best indication of character is not what one says but what one does.
10. My brother and I gladly helped Tom and Rob for they had done many kind and thoughtful things for our father and mother.

Subordinating Conjunctions

Coördinating conjunctions connect grammatical elements of equal rank;

Fred **and** Frank looked in the closet **and** behind the door,
but they could not see **or** hear Tom **and** Philip.

Subordinating conjunctions introduce subordinate clauses. You have already learned that a subordinate clause is one that cannot stand by itself.

1. I came **while** it was still raining.
2. Gladys ran and ran **until** she was ready to fall.

While it was still raining is a subordinate clause modifying the verb *came* and introduced by the subordinating conjunction *while*.

Until she was ready to fall is a subordinate clause modifying the verb *ran* and introduced by the subordinating conjunction *until*.

Subordinating conjunctions connect subordinate, or dependent clauses, with principal, or independent clauses.

Identifying Clauses and Conjunctions

In the following sentences indicate the independent clauses, the subordinate clauses, and the subordinating conjunctions.

1. He would go if he could.
2. Alice worked while her mother was sleeping.
3. We waited until it grew dark.
4. As I was coming down the walk, I saw a bed of violets **and** another of blue bells.

5. Since we can do no better in this affair, let us make the best of it.
6. I shall take this unless you object.
7. He planted peas and beans because these require but little attention.
8. If you should buy a new car this month, would you go to Colorado for your vacation?
9. My arm is much better though it still pains me.
10. Since he came highly recommended by his teacher, I shall surely employ him.

The chief subordinating conjunctions are:

although	if	since	though
as	than	unless	until
because	lest	that	whether
while	in order that		

Using Subordinating Conjunctions

Use in an original sentence each of the above subordinating conjunctions.

Correlative Conjunctions

1. He is **both** wise **and** good.
2. **Either** write **or** come at once.

Certain conjunctions are frequently used in pairs; they belong together just as do two gloves, or two shoes, or a bow and arrow.

Conjunctions used in pairs are called **correlatives**. The chief correlatives are:

both—and	not only—but also
either—or	whether—or
neither—nor	so—as
though—yet	

With *neither* always use the correlative *nor*.

Sometimes one of a pair of correlatives is troublesome because it disobeys the rule for proper words in proper places and slips into an improper position. Each correlative should stand immediately before one of two coördinate expressions.

Incorrect: He **both** brought a book **and** a pen.

Correct: He brought **both** a book **and** a pen.

Put each of the following misplaced correlatives into its proper place:

1. Lafayette both loved America and France.
2. Either I shall play or study.
3. My father gave me not only a whipping but also sent me to bed.
4. The servant neither was prompt nor obedient.
5. I shall neither pick the strawberries (or, nor) the cherries.

Compose six sentences which will show that you understand clearly the use of correlatives.

Recognizing Conjunctions

Point out the conjunctions in the following paragraph; classify them as coördinating, subordinating, or correlative.

Though their provisions were nearly exhausted and winter was approaching, neither the commander nor his brave men thought of turning back. They were determined either to die in the attempt or to succeed, if success could be gained by human effort and endurance. Both at morning and at night they fed their faithful dogs well that these might not fail them and cause delay. Though they neither faltered nor gave up hope, they often wondered whether they would finally conquer.

More Work with the *And* Sentence

You have already had considerable practice in driving from your speech and writing the troublesome *and* sentences. Turning back to page 107, review what is there said about stringing thoughts on a long thread of *ands*. Your study of conjunctions should now help you in building clearer and more exact sentences. Unless you can make conjunctions do good work for you, you certainly have not mastered them. What you have learned of relative pronouns and of participles should also assist you.

Rebuild the following sentences, avoiding the conjunction *and*. If necessary, divide the sentence.

1. We came home, and we found the door locked.
2. Next year I shall be fourteen years old, and I shall be ready to enter the senior high school.
3. We were standing under a tall oak tree, and we were watching the approaching storm, and a great flash of lightning struck the telephone pole not a hundred feet away.
4. We filled our pails with blackberries which grew in the deserted pasture, and then we started to carry these to the hotel, and we hoped to sell them for a good price.
5. I needed a new hat to wear to the party, and I trimmed one of my sister's hats with some ribbons which she gave me, and she said I had done very well.
6. Tom Murdock was the leader of our gang, and he was always trying to make the rest of us mind him.
7. I was standing on the corner, and a sneak thief was watching me, and he suddenly grabbed my hand bag.
8. I hadn't much time, and I wished to see New York, and I boarded the street car, and it took me the length of Broadway.

9. The road was very muddy, and we had to drive very slowly, and we came to Niles about noon, and here we saw an inviting restaurant, and there we had a good dinner.
10. Albert saw that the snake was dangerous, and he was not afraid, and he picked up a big stone, and he smashed the reptile's head.

Mastering a Trouble Maker

Study carefully the following sentences:

1. It looks like rain.
2. The man looks like my cousin.
3. The explosion sounded like distant thunder.

In these sentences the word *like* has the effect of a preposition used with a noun.

Now study this sentence:

It looks as if it would rain.

In this sentence the words *as if* are used together as a conjunction to connect the two clauses of the sentence. It would not be correct to say:

It looks like it would rain.

The word *like* is never used as a conjunction to connect clauses.

In sentences similar to those given for illustration, you may use *like* before a noun or a noun with its modifiers, but you should use the conjunction *as* or *as if* to connect a subordinate clause to a principal clause. You can tell by the sound whether to use *as* or *as if*. Illustration:

Incorrect: He acted like he had been cold.

Correct: He acted as if he had been cold.

Incorrect: He did like he was told.

Correct: He did as he was told.

Here is a very simple way of avoiding errors:

Do not use *like* before a clause.

It should be understood that this is simply a "short cut" to help you speak and write correctly. You should not give it as a reason for using *like* or a conjunction. Of course, you will always remember that a clause has a subject and a predicate.

Fill the following blanks with *as*, *as if*, or *like* and give the reason for each choice.

1. He runs ____ a deer.
2. His hands are ____ claws.
3. He walks ____ he were tired.
4. Do ____ I tell you.
5. His face looks ____ a dead man's.
6. She talks ____ an old woman.
7. It looks ____ he would win.
8. Hold your pen ____ Arthur does.
9. That seems to me ____ a mistake.
10. It seems to me ____ you were making a mistake.
11. That pie is made just ____ I like it.
12. That pie is made just ____ mine.
13. That looks ____ Arthur coming down the road.
14. He eats ____ he were half starved.
15. My new hat does not look ____ I thought it would.
16. You look ____ you had been ill.
17. That sounds ____ running water.
18. Those peas taste ____ they had been scorched.
19. He hung his head ____ he were ashamed.
20. Come just ____ you are.

It is not very difficult to use *like*, *as*, and *as if* properly when we are thinking of the correct forms. Here, as in the case of other speech demons, the trouble comes when we are off our guard. Whenever you catch yourself misusing one of these words, repeat at least a dozen times a sentence containing the correct forms. Do the same the next day, and then the next. Train your ear and mind till they are as shocked by these speech demons as they would be if your tongue said that Paris is the capital of England. Which is the stronger, you or this speech demon?

Interjections

Interjections express strong or sudden emotion.

1. Goodness! what can the matter be?
2. Pshaw! that wasn't worth reading!
3. Well, what shall we do about it?

Occasionally, as in the illustrations just given, a word is thrown into the sentence to express some emotion. Such a word is called an **interjection**. Ordinarily an interjection is followed by an exclamation point; but, if the interjection is not very emphatic and is closely connected with the following sentence, it requires a comma.

Test Number XII: Prepositions and Conjunctions

Some of the following sentences are correct; others are faulty in their use of prepositions or conjunctions. As your teacher reads each sentence, simply copy its number

and place after that number a *C*, if the sentence is *correct*, or an *I*, if the sentence is *incorrect*.

1. You may either go with him or with me.
2. He could not agree to my proposal.
3. He looks like he had the mumps.
4. Where is the post office at?
5. The four pirates divided the money between themselves.
6. I believe that either Janet or Caroline will come.
7. He should of gone.
8. They were not so well equipped as we.
9. He went in the house and up to my room.
10. That doesn't look like him at all.
11. I have neither the necessary money nor the time to go.
12. Either I shall come or write you soon.
13. He tried to act as if he were pleased.
14. Beside themselves there were eight in the party.
15. My father is twice as old as I.

If your score shows that you have not mastered the use of these prepositions and conjunctions, review what you have been learning concerning these parts of speech and then turn to *Exercise XVIII* given on page 484.

Test Number XIII: A, B, C, D: Naming Parts of Speech

In preparation for the following tests, turn back to page 116 and review the definitions of the different parts of speech. Try to think of at least three or four words which are ordinarily used as each of these different parts of speech.

Next, if you are not quite sure that you have mastered participles, infinitives, and gerunds, review pages 304-318.

These tests are valuable in determining how well you have conquered one important part of the year's program. Take time to do well your work on this test and then judge it carefully and critically.

A

What part of speech is each word in the following sentences? If you discover any verbals, name each properly. Try to write accurately, rapidly, and neatly.

1. "Pshaw!" said the old woman, grinning fiercely and ferociously at me.
2. Ouch! quit pinching me and try to learn thoroughly your hard lesson for to-morrow.
3. In later years you will value more highly the many favors done by your good neighbors.

In scoring this test, deduct 2 per cent for each mistake. Members of the class whose score is less than 90 per cent should take the test again.

B

Treat this exercise as you did the preceding:

1. What you say about eating too heartily is only good sense and wisdom.
2. Heavens! I hate to complain, but living here is enough to kill my desire for working vigorously.
3. Puffing and panting, old Sambo slowly but steadily made his way toward the cabin hidden in the forest.

C

Write three sentences each containing at least seven different parts of speech. Indicate the part of speech served by each word in each sentence.

D

If you still need practice in recognizing parts of speech and kinds of sentences, turn to *Exercise XIX* on page 485. Perhaps you may find this exercise helpful in making your final review. When your teacher so directs, you may also take the *Final Test in Recognizing Sentences* given on page 486.

SECTION XXV: STORY TELLING; NARRATION

Nearly every day brings to each of us some interesting experiences or adventures which we gladly tell to our friends, who repay us with similar stories. Sometimes we relate a single experience; again, we may join several of these into a larger whole. Such an account is called a narrative.

A narrative is an orderly account of an event or a series of events.

Sometimes the story teller may give us briefly an interesting little happening of his daily life, or again he may fill a volume of five hundred pages. At times he holds us by the obvious truth of his account; or, again, he may spread a magic carpet of romance and delight us with a trip to an imaginary *Treasure Island*.

For most of us, however, the chief materials for story telling are to be found in the everyday happenings of life. Each of us is constantly meeting with adventures which, if rightly presented, will win attention and interest. The following is an account of a high school boy's experience, which attracts us by what is told but even more by the manner of telling.

A FEATHERED PROWLER

While I was at dinner last night, a regular fire alarm was sounded among the birds that tenant our back yard; and I ran out to learn the cause of their fright. Johnny and Jennie Wren were chattering as fast as their little throats could go; Mr. and Mrs. Catbird were shrieking at the top of their shrill voices; while the doughty Mr. Blue Jay was beating his wings and sound-

ing a fierce battle blast. The cause of all this clamor I soon found was a six inch horned owl which had perched above the catbird's nest and was poised to swoop down for an evening meal on their four fresh eggs. I had come just in the nick of time to throw a stone which, though it only grazed Mr. Owl's heavy coat, so scared him that he flew straight away. The chorus of cries and jeers with which the other birds accompanied his retreat gradually died down. Mr. Blue Jay strutted around for a time listening to the comments of Johnny and Jennie Wren and telling what he was just about to do to the intruder; but Mrs. Catbird hurried home to her task of keeping warm those precious greenish-blue eggs. I returned to finish my berries and coffee, and Mr. Horned Owl flew so fast and so far that he never came back.

As we study this little incident, we discover that it meets well the demands of a good narrative.

(1) It deals with a limited subject, one which the writer knows well and which he can handle effectively.

(2) It begins well by giving us the *four w's* of the setting—*who, when, where, what*.

(3) It rouses our interest and sympathy.

(4) It gains a unity of materials by the writer's following the time order and by his including no unnecessary details.

(5) It has plenty of life and movement, secured largely through the use of vigorous, picturesque words. We can almost hear the cries of the different birds.

(6) It holds our interest throughout.

(7) It comes to a good close.

Following a Master Story Teller

Keeping clearly in mind the seven points just noted, study carefully the following extract from *Treasure Island* which tells of the encounter between the boy hero, Jim Hawkins, and the pirate, Israel Hands. Show how this meets the

requirements of a good story as given above. Is there any requirement which this extract does not meet?

Quick as thought I sprang into the mizzen shrouds, rattled up hand over hand, and did not draw a breath till I was seated on the cross-trees.

I had been saved by being prompt; the dirk had struck not half a foot below me as I pursued my upward flight; and there stood Israel Hands with his mouth open and his face upturned to mine, a perfect statue of surprise and disappointment.

Now that I had a moment to myself, I lost no time in changing the priming of my pistol; and then, having one ready for service, and to make assurance doubly sure, I proceeded to draw the load of the other and recharge it afresh from the beginning.

My new employment struck Hands all of a heap; he began to see the dice going against him; and after an obvious hesitation he also hauled himself heavily into the shrouds, and, with the dirk in his teeth, began slowly and painfully to mount. It cost him no end of time and groans to haul his wounded leg behind him; and I had quietly finished my arrangements before he was much more than a third of the way up. Then, with a pistol in either hand, I addressed him.

"One more step, Mr. Hands," said I, "and I'll blow your brains out! Dead men don't bite, you know," I added with a chuckle.

He stopped instantly. I could see by the working of his face that he was trying hard to think and the process was so slow and laborious that, in my new-found security, I laughed aloud. At last, with a swallow or two, he spoke, his face still wearing the same expression of extreme perplexity. In order to speak, he had to take the dagger from his mouth, but, in all else, he remained unmoved.

"Jim," says he, "I reckon we're fouled, you and me, and we'll have to sign articles. I'd have had you but for that there lurch: but I don't have no luck, not I; and I reckon I'll have to strike, which comes hard, you see, for a master mariner to a ship's youngster like you, Jim."

I was drinking in his words and smiling away, as conceited as a cock upon a wall, when, all in a breath, back went his right hand over his shoulder. Something sang like an arrow through the air; I felt a blow, and then a sharp pang, and there I was pinned by the shoulder to the mast. In the horrid pain and surprise of the moment—I scarce can say it was by my own volition, and I am sure it was without conscious aim—both of my pistols went off, and both escaped out of my hands. They did not fall alone; with a choked cry, the coxswain loosed his grasp upon the shrouds, and plunged head first into the water.

Some Personal Experiences

Every one has had at least a few exciting adventures which stirred the blood and which even now he recalls with a thrill. Furthermore, while each day may not bring some hair-raising experience, it furnishes us with some important and noteworthy incidents which will interest our friends provided we can relate these in attractive fashion. Thus, the boy who wrote about *A Feathered Prowler* took one of the little happenings of his daily life and made it interesting largely through the way in which he presented it.

Perhaps one of the following topics will suggest to you an excellent subject for a theme of about three hundred words; possibly you can think of a better one of your own. As you plan your work, keep clearly in mind those points which you have learned mark a well told narrative. Frame an opening sentence which will rouse your reader's interest but which will not give away the outcome of your story. Follow the time order; use words full of life and movement; shape a final sentence which will be the best of all.

1. When I Surprised Mother
2. When I Ran Away from Home
3. When I Was Almost Killed

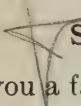
4. When I Answered an Advertisement
5. When Father Punished Me
6. When I Was Something of a Hero
7. When the Ice Cream Was Stolen
8. When I Lost My Money
9. When Some One Chased Me
10. When Our House Caught Fire
11. A Visit from Mr. Burglar
12. The First Time I Drove Our Car
13. We Took the Wrong Road
14. An Automobile Accident
15. An Experience in Camping
16. Teaching Towser a New Trick
17. Playing Show
18. My Most Pleasant Surprise
- ~~19. The Play That Won the Game~~
20. My Lemonade Stand

Before handing in your work, proofread it very carefully. Make sure not only that it meets the minimum requirements which you have been mastering, but also that it contains not a single incomplete sentence or a single misspelled word. Is the punctuation absolutely faultless?

Using These Stories

What use can you make of the best stories you have just written? Can you exchange stories with pupils in some other class? Possibly several pupils might be chosen to read their stories to some other class or to a school assembly. Again, your best work might be exhibited on your bulletin board or on that of some other room; or you might bind your best stories in a cover and either place that work in

the school library or allow pupils to take it home. Perhaps you might send this book as a sample of your best compositions to your superintendent or principal. Or you may be able to use it in a contest with some other class or school. Can you suggest any other way of giving it publicity? Discuss the matter in class and take some action.



Some Adventures in Bookland

Have you a favorite book in which appears some exciting adventure, some story which, though you know it well, you like to read and re-read? Can you recall some pages of narrative so thrilling that you could not put them aside until you had finished them? You may select some such adventure to tell to your classmates. If you have difficulty in choosing such a story, you may find help in the following list.

Blackmore, *Lorna Doone*: How John Rescued Lorna from the

Doones: *The Last of Carver Doone*

Scott, *Ivanhoe*: *The Tournament*: *An Adventure with Robin Hood*

Hughes, *Tom Brown at Rugby*: *The Fight*

Mark Twain, *Connecticut Yankee*: *The Day of the Eclipse*

Cooper, *Last of the Mohicans*: *The Death of Uncas*

London, *Call of the Wild*: *Winning the Wager*

Johnston, *To Have and To Hold*: *The Fight with the Panther*

Churchill, *Richard Carvel*: *The Serpentine*

In selecting your story choose one which is in itself complete and which you think will hold the interest of your hearers. Test your narrative by asking the question, Is it one which I should be eager to hear if I did not know it? Bring out clearly at starting the *four w's*—who, when, where, what; but do not spend much of your time upon these.

Thus, if you decide to tell of the last appearance of Carver in the story of *Lorna Doone*, you might begin thus:

John Ridd, a giant farmer living in Southwestern England in the seventeenth century, had carried away from a band of robbers his sweetheart and their princess, Lorna Doone, and was about to marry her.

Such an opening sentence not only gives us the setting of the story but it also rouses our interest and sympathies in favor of the hero in his fight against the outlaws.

Study carefully the story you are preparing to reproduce, noting how the author has met the different requirements of good narrative—how, for example, he has chosen lively, picturesque words, how he has heightened the interest, and how he has worked toward an effective close. Do not memorize the words of the book, but try to make your hearers feel the power and charm of the story just as you have felt it.

As you listen to your classmates telling their stories, make brief notes to help you in the discussion of the work. Which pupils succeeded best in gaining your attention by their opening sentences? Which made good use of vivid, red-blooded words? Did any of the speakers introduce unnecessary details? Whose closing sentence was the best, and why? What are the most important things you have learned from these talks to help you as a story teller?

The Decisive Moment

Opposite this lesson is a picture of an exciting athletic contest. It was snapped just as a fullback was making a drop kick which not only made the single score in a close game, but which also won a championship. Study the picture carefully and prepare to write the story of the

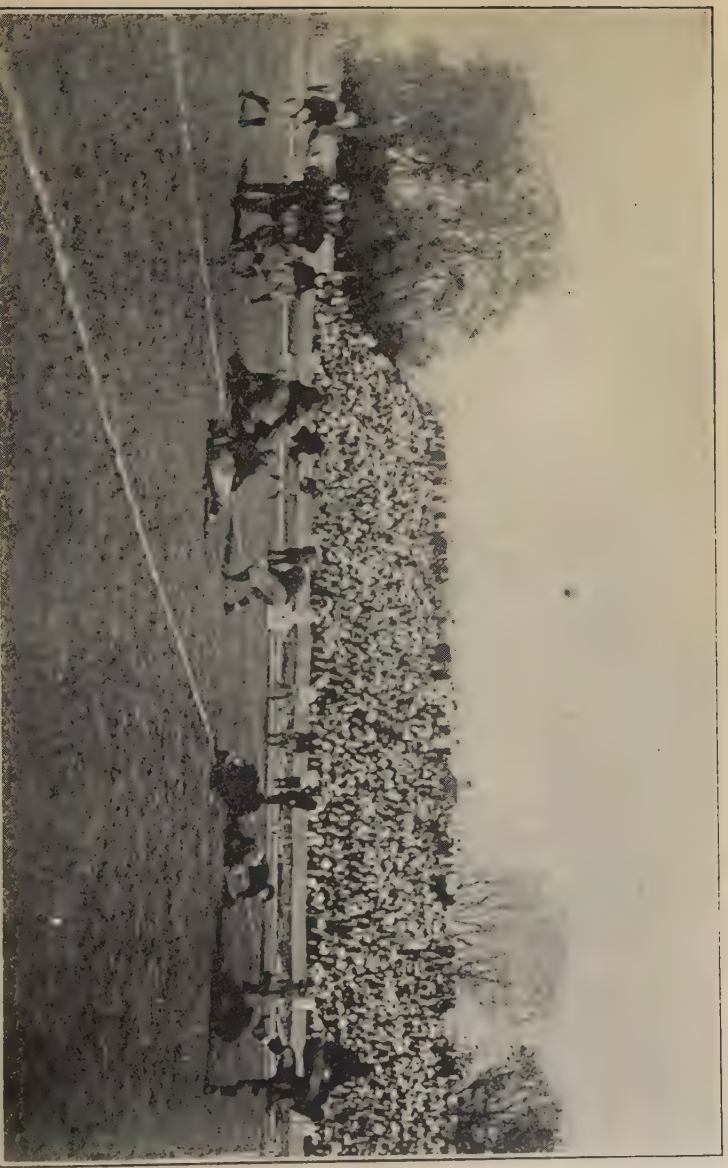


Photo by Frank Lloyd

A DECISIVE MOMENT

victory. If you wish, you may pretend that you are the winning athlete, or you may write as if you were on the side which lost. Perhaps you may prefer to write as a spectator. In any case, put yourself in the place of one of the contestants and try to see and feel what happened just as he did. Do not attempt to tell the story of the whole contest, but begin at an exciting moment and carry your narrative vigorously to its close.

Before copying your work go through it carefully to make sure that every sentence teems with life and action. Watch especially your verbs; remember that a strong verb can carry as much as a weak verb plus an adverb.

The Lone Eagle of the Atlantic

Turn to the frontispiece of this book and study it carefully. The picture suggests a certain wonderful achievement. What help does the title of the picture offer you in deciding just what was that achievement? What tower in Paris has the artist here suggested?

Learn all you can of this flight,—of the careful preparations, of the lone flight across the Atlantic, and especially of its triumphant finish. Then, writing as if you were either the hero or a much interested spectator, tell the story. Try to see vividly every detail of your narrative and then relate what happened just as clearly and as vividly and as forcefully as you can.

SECTION XXVI: PUNCTUATION AND CAPITAL LETTERS

When we are speaking, we indicate the close of a sentence by a slight pause and by raising or lowering the voice. If we have uttered a statement or a command, we let the voice fall. We charge a whole exclamation with unmistakable emotion.

But, when we write, we do not have this assistance from the voice; consequently, we furnish our readers with a set of guides to help them follow the path of our thought. Thus, an interrogation point tells the reader that he has just completed a question; the exclamation point says that the preceding sentence is charged with strong feeling; the period says, "Stop! you have just finished either a statement or a command." Other marks, such as commas, semicolons, and colons stand along the path of the sentence to warn us to watch for a curve in the thought, or to show us that we are about to enter a new section of the sentence, or to caution us to proceed with care because there is a very important idea just ahead.

The Period

1. The period is used at the end of a sentence containing either a statement or a command. If you do not remember the names given to each of these classes of sentences, turn back to page 44 and review what is said there.

1. A period should always be used after a declarative sentence.
2. Use a period after an imperative sentence.

2. A period is used after an abbreviation. This is one of the ways of showing that letters have been omitted from a word.

W. C. Johnson and C. H. Drysdale have formed a partnership.

Explain the meaning of each of the following abbreviations: *Dr.*, *Mrs.*, *R. F. D.*, *Ave.*, *Y. M. C. A.*, *a. m.*, *p. m.*, *etc.*

Why is the title *Miss* not followed by a period?

What two meanings has the abbreviation *Co.*?

Why is it incorrect to say *and etc.*?

The Apostrophe

The chief uses of the apostrophe are as follows:

1. To indicate that a noun is in the possessive case:

Frank's hat, men's clothing, the author's copy

2. To help form the plural of a letter or a figure:

Dot your i's and j's and make your l's and 7's more distinct.

3. To indicate the omission of letters or figures:

He's a member of the class of '26.

Here are some of the most common contractions used in writing informally:

aren't	hadn't	it's	we've
can't	he'd	she's	what's
didn't	I'm	there's	who's
don't	isn't	wasn't	you'll

Which of the above words contain contractions of *not*? Account for the omitted letters in the other contractions. Give five common contractions not included in the above list.

Setting Up Some Guide Posts

Copy and bring to class the following paragraph. Supply all necessary marks of punctuation.

Dr W S Monroe had a way of making his 3s and 5s look much alike Hed also a habit of telling his sons children to mind their

ps and qs. Its very funny to hear him argue with his wifes sister and Mrs Cameron about the merits of the Y W C A and the W C T U Miss Monroe says she isnt afraid they cant make her fathers brother T A Monroe behave better when hes sure he knows whats best for him and Charless family

Have You Mastered These Uses of the Comma?

From time to time throughout your work you have been learning some of the many uses of the comma. We shall now summarize and review these.

1. A comma is used to separate words, phrases, and clauses in a series, if the conjunctions have been omitted between all but the last two members of that series. Illustrations:

Books, newspapers, magazines, pamphlets, and advertisements were scattered about the room. (Words)

Early in the morning, at noon, in the evening, and late at night the machines kept up their deafening roar. (Phrases)

I cannot tell you exactly when we left, where we went, what we did, and when we returned home. (Clauses)

2. Ordinarily a comma is used to separate the simple clauses of a compound sentence when these are joined by a coördinating conjunction. Illustrations:

The summer is fast drawing to its close, and the nights are growing much longer and decidedly colder.

Farmer Briggs is still busy gathering his crop of apples, but Farmer Church finished gathering his harvest nearly a week ago.

3. When a compound sentence contains parts that are of themselves complex, these parts should be separated by a

semicolon, and commas should be used in each of the parts as if it were an independent sentence. Illustrations:

While we were traveling in New York and Vermont, I was pleased with the hills and the lakes; but, when we went to Colorado and Oregon, I was still more delighted with the high and rugged mountains.

When I had been bruised and battered in the scrimmage, I decided that football was not worth what it cost; but, after I had made my first touch down and had kicked goal, I decided that here was the king of sports.

4. A comma (or commas) is used to set off a nominative absolute. Illustrations:

The day being far advanced, we decided to pitch our tent at once.

Every one favoring the plan, we appointed three committees.

5. A comma is used to set off a group of words containing a verb form, standing at the beginning of a sentence. Illustrations:

If I had known you were planning to go, I should certainly have waited for you.

Whenever Charles thought he has cornered the cat, he found it twisting and darting past him.

To see them more distinctly, I drew aside the curtain.

6. A comma is used to precede or to follow a direct quotation included as part of a sentence. Illustrations:

Chester said promptly and decisively, "I will not go."
"I will not go," said Chester promptly and decisively.

7. A comma, or commas, should be used to set off a non-restrictive phrase or clause. Illustrations:

Our captain, impatient at the delay, was pacing along the side lines.

The boy carried the note quickly to the principal, who was in his office.

Walter Camp, who was then the American authority on the game, thought highly of Edwards.

Our party stayed for two days at Eldora, which is a little village snuggled among the hills.

8. A comma, or commas, should be used to set off words or phrases in apposition. Illustrations:

Will Hawkins, the president of our class, called the meeting to order.

The old hunter, grim and gaunt, determined to sell his life dearly.

A Lest-We-Forget Exercise

After you have reviewed carefully the above rules, supply in each of the following sentences the necessary commas and tell why each is used. As this is a review of what you have already studied, you should do excellent work. Give each correct sentence a score of 10 and any sentence containing even a single mistake 0. What grade do you think the class should average on this review? What grade would make it advisable to repeat this lesson?

1. Bobby Jones who captured the golf championship lives in Atlanta.
2. We hunted for mushrooms along the highways in the fields and near the deserted camp.
3. "Come" said my sister; my brother said "Go."

4. In the basket I found a saw a hammer a screw driver a gimlet and a pair of pincers.
5. The three boys tired and travel stained crawled into the barn mounted to the hay loft and were soon fast asleep.
6. General Barrington, who had just been placed in command, knew what he wished, when he wished it and how he might gain it.
7. Our decision being made we hastened to Birmingham the center of the steel industry.
8. When I opened the door and peeped into the room I saw little Dorothy comfortable and happy playing with her toes.
9. Lincoln said "Government of the people by the people and for the people shall not perish from the earth."
10. If you desire to spend the summer at home, you need not answer this letter; but if you wish to go to Montreal, write me at once.
11. Uncle George who hated to see the children unemployed was continually finding new tasks for them; but Aunt Flora who remembered well her own girlhood repeatedly took them away in the car planned parties for them and refused to wake them before seven o'clock.
12. While we were staying with Mr. Bookmyer the principal of our school we met Albert Spaulding the famous violinist and liked him very much.
13. His supply of provisions being quite exhausted the old hunter sat wondering what he should do where he should go and how he should pass the long winter.
14. General Jackson who was in charge of the defenses at New Orleans gave the command "Throw up breast works at once."
15. When I saw him standing there old pale sick and poor I determined to help him with food clothing money and medical assistance.

16. "Let us go ahead and finish the work" advised Arnold Wyman the supervising architect; but Clyde King who was supplying the money replied "I will not put another cent into this foolish enterprise."
17. "All this being true we must consider carefully when we shall go what we shall take with us and when we shall return" said the wise leader.
18. Little Arthur who had grown tired of the noise was whimpering to go home; but when the band began to play a lively march he forgot his weariness clapped his hands and kept repeating "I like this!"
19. If Dick Armstrong the captain of our eleven had then grown excited we should probably have lost the game; but he kept cool chose his plays with judgment and finally pushed the ball over the enemy's goal.
20. "Under these circumstances" said Worthington who before had been silent "I believe we had better take all our men good and bad strike straight through the timber till we reach the river build a raft and try to reach the sea."

A Socialized Lesson in Mastering Commas

After you have mastered the sentences given above, each pupil may prepare eight different sentences, each illustrating one or, better, more than one of these eight uses of the comma we have been reviewing. These sentences you should punctuate properly. Your teacher will then appoint a committee to select twenty of the best of these. About a week later the chairman of this committee may place these on the board, omitting all commas. Then you may treat these just as you did those in the exercise you have just finished.

Four More Uses of the Comma

Whenever a circus, or a home-coming, or a fair, or some other attraction crowds the streets and highways of your community, you will find special policemen and guards stationed at various important points to guide the traffic, to see that it keeps moving, and does not become tangled and confused. Punctuation marks are our guides and policemen in reading. For example, the period tells us to stop. Commas frequently indicate little detours from the main ideas. Indeed one of the chief uses of the comma is to point out words which are not essential to the chief thought of the sentence.

1. Nouns used in direct address should be set off by commas.

1. Clem, where are my skates?
2. Tell me, stranger, how to reach Bloomington.
3. You had better start soon, Philip.

2. *Yes* and *No* should be set off by commas.

1. Yes, I will help you.
2. No, we are not going home.

3. Interjected words, phrases, and clauses should be set off by commas. Such expressions as *furthermore*, *again*, *however*, *in fact*, *of course*, *it may be*, *we believe*, which interrupt the thought or the grammatical structure of the sentence should be thus separated.

1. Furthermore, they cannot keep their promise.
2. Again, I do not care to go.
3. The planet Mars, it may well be, is inhabited by men.

Caution: Explain the difference in the punctuation of each of the following groups of sentences:

- a. I believe, however, that the boom will soon be over.
- a. However cold the day, the postman never failed me.
- b. The boom, I believe, will soon be over.
- b. I believe that the boom will soon be over.

4. Just as in some instances commas are used to show that certain words *might* be omitted, so in others they are used to show that these *have* been omitted.

- 1. His father was born in Virginia; his mother, in Maryland.
- 2. Napoleon relied on his infantry; the British, on their cavalry.

The Comma in Use

Punctuate the following sentences:

- 1. Lucia will you help me?
- 2. Yes I shall be glad to do so.
- 3. The cost indeed was entirely too great.
- 4. Jefferson favored States Rights; Adams a strong central government.
- 5. The distance I am inclined to suspect was greater than he had anticipated.
- 6. No I have not seen your book Frank.
- 7. Moreover we have a much better trained team.
- 8. Let me assure you however that I will do nothing my dear aunt without your permission.
- 9. Boys and girls the accumulation of a fortune has usually been hard; the spending of it easy.
- 10. Furthermore I am quite willing Frances to take my share of the blame.

Self Help in Handling Commas

Make up, or find in some newspaper, magazine, or book, at least two illustrations of each of the four uses of the comma given in this lesson. While some students are placing their sentences, unpunctuated, on the board, others may read theirs aloud and call upon their classmates to supply the necessary punctuation.

The Use of the Semicolon

The semicolon is to be thought of as a half-way station between the comma and the period.

1. A semicolon is used between the clauses of a compound sentence when the clauses are not connected by a conjunction or conjunctions. Illustrations:

I haven't a ring; I can't afford one.

Fred Arber gave us five dollars; he is a good scout.

2. A semicolon is used between the clauses of a compound sentence connected by a conjunction if these clauses are subdivided by commas. Illustrations:

If you are successful, we shall be happy; but, if you fail, we shall have nothing to regret.

Should we find that the roads are hard and smooth, we shall try to reach Salem that evening; but, if the roads are wet and slippery, we shall probably stay at Mt. Vernon.

Practice in Using Semicolons

Copy the following sentences, inserting the necessary punctuation. Be ready in each instance to defend your marks.

1. He asked for more turkey he hadn't had half enough.

2. I will stay no longer I am determined to go home.

3. We soon packed our kits folded our tent and started for town it was too cold to stay longer in the woods.
4. After Wilbur had been given the promised spanking he behaved admirably for an hour then he forgot the punishment and was as mischievous as ever.
5. Some thief had stolen our spare tire therefore we had to buy a new one.
6. When the winter nights are long and cold I like to sit by the fire and read but when the pleasant spring evenings come I leave my books and loaf on the veranda.
7. He worked hard when he was a boy therefore he was able to enjoy a leisurely old age.
8. Last winter we burned the best coal we could buy we found this really the cheapest.
9. Sarah cut out the dress carefully according to directions then she basted and fitted it.
10. If the car is slow in starting use the primer if this does no good try heating the carburetor.

Finding Semicolons

Turning back to the previous lessons in this book, select two sentences each containing one or more semicolons; account for the use of each of these marks.

The Use of the Colon

Of all the marks of punctuation the colon is the most formal. Often the choice between this mark and the comma is determined by the weight and importance the writer wishes to give his idea. The comma is less ceremonious than the colon, which belongs rather to the full dress of language.

1. The colon is used after the salutation of a business letter. Thus:

Dear Sir:

Gentlemen:

2. The colon is used before a long, formal quotation.

The Declaration of Independence begins thus: "When in the course of human events . . ."

3. The colon is used to introduce a list of details after an introductory word, phrase, or clause. This use of the colon may be found in this paragraph and in many other places in this book. Illustration:

Copy the following sentences:

Practice in Using Colons

While the following are designed primarily to give practice in using the colon, they require careful attention to other marks of punctuation.

1. Write the most common salutations to business letters.
2. Lincoln's Gettysburg Address begins thus Four score and seven years ago our fathers brought forth on this continent a new nation . . .
3. I call your attention to the following advantages of this bill it offers an excellent plan for preventing strikes it provides a just means of settling strikes.
4. Here are the particulars Cornell advanced the ball by repeated plunges through the line Pennsylvania massed its secondary defense Cornell was finally held on Penn's ten yard line.
5. Honorable Judges the question for debate reads thus Resolved that Congress should take immediate action for the relief of the farmer.
6. There are two serious obstacles to the development of the country the transportation facilities are extremely crude the competition with foreign nations must ever remain very keen.

The Use of Capital Letters

You are acquainted with most of the rules for the use of capital letters, but you will be aided in writing correctly by reviewing those rules you have learned and by adding a few others.

1. The first word of every sentence should begin with a capital letter.

We heard the roar of cannon.
Our lawn is smooth and green.

2. The first word of every line of poetry should begin with a capital letter.

The little toy dog is covered with dust.
But sturdy and staunch he stands.

3. The first word and every other important word of a title should begin with a capital letter.

Why I Dislike Oysters and Like Shrimps
The Electrification of the Illinois Central Railroad in
Chicago
Betty and Louise's Mishap with the Car

Except when standing at the beginning of a title, prepositions, conjunctions, and articles should not begin with capital letters.

4. Proper nouns and most adjectives derived from them (proper adjectives) should begin with capital letters.

At the battle of Yorktown General Washington commanded the American forces; Lord Cornwallis commanded the British.

Her outfit was a weird combination of a French dress, an Italian hat, German shoes, and an English parasol.

I. When the words *North*, *South*, *East*, *West*, etc., are used to indicate a section of the country, they are proper nouns and should begin with capital letters.

President Wilson received more votes in the West and the South than in the East and the North.

To the north and west of the tracks the city presented a better appearance.

II. When such nouns as *high school*, *college*, *bank*, *hotel*, *street*, *square*, *railway*, etc., which are ordinarily common nouns, are used as parts of a proper name, they become proper nouns and should therefore begin with capital letters.

That street leading to the station is Oregon Street.

One of the teachers in the Lane Technical School has recently been transferred to the Crane Junior College.

5. The first word of every direct quotation should begin with a capital letter, if it began with a capital letter before it was made a quotation.

Charles replied, "Are you going to try for the team?"

Somewhere in the distance Albert was asking, "Why don't you come this way?"

Indirect quotations—that is, those which do not give the speaker's exact words—should not begin with capitals.

Charles replied that he could whip both Lester and Frank.

Somewhere in the distance Albert was asking why we did not come that way.

6. Titles denoting family relationship should begin with capital letters only when they precede the name of the person.

One of the familiar figures at the Second Baptist Church was Aunt Lizzie Aiken.

Richard Rounds, my uncle, was much kinder to Cousin Clifford than to my three other cousins.

7. The pronoun *I* should always be capitalized. The interjection *Oh* when beginning a sentence is capitalized.

Oh, I could wring his cowardly neck.

8. Words referring to the Deity should begin with capital letters.

The heavens declare the glory of God, and the firmament showeth His handiwork.

May the Lord bless you and cause His face to shine upon you.

Can You Use Capital Letters Correctly?

Copy neatly the following sentences, supplying all necessary capital letters.

1. the title of my first theme was the person i know best.
2. the largest city in the east is new york; the metropolis of the northwest is seattle.
3. uncle joe and aunt ella speak french with an english accent.
4. the song old black joe was written by stephen foster.
5. the opening line of gray's elegy written in a country churchyard is as follows: "the curfew tolls the knell of parting day."
6. oh, praise the lord, for his mercy endureth forever!
7. grandfather wiley asked fiercely, "why did you go fishing when I forbade you?" but my grandmother only smiled and asked how many fish we had caught.

8. while i was staying at the hotel lexington, i often heard a parrot calling, "hello, polly!"
9. near the northeast entrance of madison park judge stone could see the american flag waving over the jefferson high school, and he could hear the pupils singing the star spangled banner.
10. and thou, o lord! by whom are seen thy children as they be, forgive me if too close i lean my human heart on thee.
11. They asked uncle david, "where are you going?" and, "where have you been?"
12. We never dared to question aunt martha as to whom she had met on huntington avenue and what they had said to her.



A Socialized Lesson

Write neatly five original sentences illustrating the chief uses of capital letters and bring your papers to class. Your teacher will appoint a committee of three pupils to go through these papers to select ten sentences. After your teacher has dictated these ten sentences to the class, exchange papers, determine the correct use of capitals in each sentence, and deduct 10 for each mistake.

Test Number XIV—A, B: Punctuation and Capital Letters

The following exercises are designed to test your command of the use of capital letters, apostrophes, commas, semi-colons, question marks, and periods. Some of these groups of words contain more than one sentence; some illustrate the comma fault; some are lacking in punctuation; some of them are correct.

Use the first division, headed A, as a first test, and the division B as a second.

After you have decided upon the necessary corrections, number and write out each group in proper form. Bring your work to class and exchange papers. After the class has agreed upon the proper form in each instance, check as incorrect each group which contains even a single mistake. Grade the papers on the basis of 100, deducting 8 for each group containing one or more checks.

If the results show that many members of the class need further drill, take *Test XV*. If the results of *Test XIV* are satisfactory, you may omit *Test XV*.

A

1. cousin daniel has a watch
2. I caught no fish that morning. my bait was no good.
3. In paris we saw many wounded soldiers we felt sorry for them and tried to help them.
4. where did you leave the womens gloves
5. I cannot believe that he is guilty of such an outrage.
6. what is the fastest train between New york and St. louis
7. Clarence could not climb the greased pole it was too slippery for him.
8. My father works in a garage and brother walter cleans cars there every saturday.
9. He cleaned the fish I had caught and fried them for supper.
10. We found in Lukes pocket three marbles a broken knife an apple core and a penny.
11. We ran all the way from our house to the railway station, here we discovered that the train was late, and would not arrive before ten o'clock, there was nothing else to do but to go back home and wait.
12. Dick's eyes began to fill with tears but he swallowed the lump in his throat and pretended to smile.

B

1. the american troops from the south climbed out of the trenches they gave a shout and started on the run they were ready for the great moment for which they had so long been training
2. miss morris came to my room at noon and said I have something very important to tell you about your brothers health.
3. he was only a little fellow but for years he had done uncomplainingly a mans work.
4. where are the cattle the horses and the sheep that used to graze in this pasture
5. We gathered our plates and food extinguished our fire took a last look at the towering cliff and started back to california avenue.
6. I looked for Marthas watch but I could not find it some one must have stolen it during the night.
7. The childrens pet dog sneaked into the yard skulked along the fence and hid in the kennel he knew he deserved a whipping and would probably receive it.
8. We tried in vain to reach Flora's home, the roads were so bad that we couldn't.
9. Webster's reply to Hayne begins thus¹ When the storm-tossed mariner . . .
10. The Germans made the following great drives they marched toward Calais they fought fiercely to capture Verdun they did their best to capture Amiens.
11. Policeman Thompson asked me fiercely, Did you break that window?
12. aunt anna, who lived in the south, was questioning the colored boy.
13. But, uncle frank I cannot attend the university of london it would cost me too much.

Test Number XV: Punctuation

Treat the following groups of words exactly as you treated those in the preceding tests, except that for each mistake you should deduct 10. Before you begin this work, review thoroughly the preceding lessons on punctuation.

A

1. Little Dorothy was calling, "O, come here at once!"
2. I felt that I had been in the east long enough, furthermore I knew that I was needed at home.
3. When Judge Brown was trying a criminal he was always lenient with the culprit but when Judge Williamson was in charge of the case he was always very severe.
4. Lord Chatham began his speech with the following outburst "I will not join in congratulation on misfortune and disgrace this is a perilous moment; it is no time for flattery."
5. No, Uncle Walter did not buy that farm; he thought it too expensive.
6. Lois determined to attend the los angeles high school, she thought it was the best high school in the West.
7. Though the next morning was rainy we decided to start for Yellowstone Park.
8. The new style of headlight is superior to the old in the following respects: it requires little electricity; it can be repaired quickly; it throws a very strong light.
9. Yes we have moved from iowa avenue, we found that street very noisy.
10. Before the american forces were in the field the french and british were fighting on the defensive but after the troops came from the united states they were able to take the offensive.

B

1. Though the tramp gave us many answers he did not furnish us with much information.
2. The baltimore and ohio was offering for sale the following old equipment six locomotives twenty coaches three dining cars one observation car.
3. Uncle harry did not tackle the bees again he had had more than enough.
4. The question for debate reads as follows: Resolved, that the United States should at once call a conference for limiting the use of submarines.
5. We hunted and hunted for the lost pocketbook but could not find it at last grandfather Smith remembered that he had left it in the hotel hamilton.
6. In the trunk we found the following odd collection three spanish dollars six french francs two german marks, an english shilling, and several chinese and japanese coins.
7. Here are the titles of the essays submitted: john adams and thomas jefferson, a plea for world peace, the duties of a good citizen.
8. If we hear from aunt ida before we start we shall plan to reach geneseo on thursday; otherwise we shall spend the day at Cripple Creek.
9. "Well, what do you think we had better do?" asked Conductor Bradley.
10. "i call to mind the summer day
the early harvest mowing
the sky with sun and clouds at play
the flowers with breezes blowing."

SECTION XXVII: WORD PICTURES; DESCRIPTION

Our minds are somewhat like the sensitive paper or plates in a camera; they are repeatedly receiving impressions from our sight, our hearing, and (less frequently) from our other senses. We go for a walk on a spring morning, and a hundred objects clamor for our attention. Here is a fruit tree resplendent in its gay dress of lovely blossoms; from one of its branches a cardinal is calling, "Spring's here! Spring's here!" The trunk of a birch tree feels soft to our finger tips; we enjoy the odor of newly plowed earth and the pungent taste of a young peach leaf. When we try to reproduce in words these impressions, we make use of description.

~~Description has been called *painting pictures in words*.~~
At times, when we are using narration, we employ description to make the story more vivid.

"I didn't mean to break the window," whimpered Bobby, the big tears trickling down his chubby cheeks.

"Tell that to the principal," snarled the janitor, his face purple with rage.

Through their little word pictures the preceding sentences help us not only to hear, but also to see what happened. It is much as if the voices heard on the phonograph or radio were aided by appropriate and vivid pictures on the screen.

Sometimes, too, we find it necessary to combine description with explanation. Thus, if we wished to tell how to use a vacuum cleaner, we should naturally begin by giving a word picture of it.

Frequently, however, we are quite satisfied simply to paint a word picture or, in other words, to use pure description.

Using Live Words

Have you ever stopped to think that the pictures you like best on the screen are those having plenty of life and movement? These qualities easily and effectively rouse and hold our interest and attention. Similarly, if we wish to paint attractive word pictures, we must make a liberal use of vivid, suggestive words. (Such terms as *said*, *went*, and *looked* are not very satisfactory descriptive words both because they lack vigor and because they do not suggest clear-cut, accurate pictures. A good description helps the reader or hearer to see, hear, and feel clearly just what the writer experienced.

In the following paragraph from Parkman's *Oregon Trail* fill each of the blanks with the most vivid of the five words suggested in each of the corresponding lists given below.

A BUFFALO HUNT

One old veteran buffalo was 1 behind all the rest with one of his forelegs, which had been broken by some accident, 2 about uselessly at his side. His appearance as he went 3 along on three legs was so 4 that I could not help pausing to look at him. Then I 5 my horse in pursuit of my Indian friends and reached them just in time. Each horse 6 forward convulsively, and we all 7 headlong upon the buffalo.

1. coming, running, moving, struggling, hurrying
2. hanging, dangling, turning, twisting, moving
3. shambling, hurrying, running, hobbling, advancing
4. funny, amusing, laughable, humorous, ridiculous
5. urged, started, lashed, whipped, hurried
6. jumped, leaped, started, sprang, moved
7. ran, rushed, hurried, went, hastened

Increasing Your Store of Picture Words

How many words can you give to indicate various ways of *walking*. Picture to yourself a procession of people of all ages, of various states of health and of wealth, in different mental attitudes, etc., passing along a road or street, and select words which portray exactly their movements. Ask yourself what words will describe the walk of an old man, of a little child, of an athlete, of a tired workman, of two lovers, of an angry man, of a small boy going to school, of that same boy going swimming, etc. Take time to watch people pass and try to find exactly the right word to suggest the manner in which each walks. Do not be satisfied with a list of less than a dozen words; you can probably find more than that. Bring your list to class. One pupil may place his list on the board and add to it other words suggested by his classmates. How many words were suggested? What words call forth especially vivid pictures?

In similar fashion find as many words as you can to portray different modes of speaking and acting. What words picture the way in which an angry man speaks and acts? a man who is much amused? a terrified child? Notice carefully different people and try to find the right word.

Describing Accurately

Frequently in ordering something by mail we cause ourselves and others much trouble because we do not picture accurately just what we wish. Thus, in ordering a pair of shoes, we may not receive just what we wish unless we are careful to include at least seven items in our description. Can you name all of these?

You may now write a letter to some merchant or some firm asking whether he or they can supply you with some article at some fair price you may indicate you are willing to pay. Before writing, picture to yourself very clearly the article you desire. Include every necessary detail in your description. Make your letter so clear that the receiver cannot possibly be confused as to just what you wish. Here is a suggestive list; perhaps you can think of a better subject.

- | | |
|------------------------------|----------------------------|
| 1. A desk for your room | 7. A pair of skates |
| 2. A picture for your school | 8. A kit of tools |
| 3. A camping outfit | 9. A kitchen cabinet |
| 4. A coat | 10. A lodge pin for father |
| 5. A hat | 11. A camera |
| 6. A radio outfit | 12. A musical instrument |

As each of your classmates reads his letter, pretend that you are the merchant addressed and decide whether the description is so clear and complete that you could easily fill the order.

Pictures of Places

Study carefully the following word painting from Poe's *The Fall of the House of Usher*, noticing how he pictures a place of gloom and desolation, and how the final sentence gathers in a few words the effect that he wishes to produce.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes and served to render sufficiently distinct the most prominent objects around; the eye, however, struggled in vain to reach the more remote angles of the chamber,

or the recesses of the vaulted and fretted ceiling. Dark draperies hung on the walls. The general furniture was profuse, comfortable, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Streets and stores, houses, rooms, and yards reflect the character of the people owning and using them. You have often passed a strange place and thought, "I should like to go there for dinner some day"; or, "I'm glad I am not forced to live in that place." If you stopped to analyze your impression, you found that a number of details in the scene either attracted or repelled you.

In preparing to write on one of the following topics, try to see clearly the place or scene you wish to picture. First jot down all the details you can think of which fit in well with the suggestion of your first sentence. Play the part of a good detective; do not let anything significant escape your notice. Then select not more than five or six of these details, choosing those which present the sharpest and clearest pictures. Arrange them in the best order: for example, proceed from far to near, or from near to far. If possible, place your most vivid detail last. Before copying your work, go through it carefully to make sure that you have chosen clear, forceful, picture-suggesting words. Do your best to make your reader see the place you describe just as plainly as you see it.

Use one of the following sentences as the first in your theme, unless you can think of a better subject and a better opening sentence.

1. No one could doubt for a moment that this was the room of a student.

2. You might know that this was the home of Mr. Doolittle.
3. Aunt Polly's kitchen is the neatest place I ever saw.
4. The morning of the circus the streets were alive with excitement.
5. Our annual game with ____ is a picturesque sight.
6. I never saw a quieter street.
7. It had rained steadily for two days.
8. That summer no rain fell for six weeks.
9. Yesterday we visited the scene of the tornado.
10. I recall distinctly the day of the blizzard.
11. As a special favor the mechanic allowed me to visit his workshop.
12. Back of Kirby's garage is a junk-yard for old cars.
13. I shall never forget my first night in the woods.
14. Shouldn't you like to go exploring with me in our attic?
15. Aunt Mary's home reflects her craze for old furniture.
16. Five p.m. is a busy time in our neighborhood grocery.
17. The Saturday night before Christmas I went shopping with Mother.
18. I like to watch the cars passing our home on Sunday afternoon.

Pen Pictures of People

Sometimes a writer is content to picture for us the outward appearance of a person. Notice how Irving thus depicts our old acquaintance, Ichabod Crane:

The name of Crane was not unfitting to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served as shovels, and his whole frame most loosely hung together. His head was small, and flat on top, with huge ears, large green glassy eyes, and a long snipe nose so that it looked

like a weather cock perched on his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the spirit of famine descending upon earth, or some scarecrow eloped from a cornfield.

What details does Irving here introduce to make us smile at Ichabod? What are the best descriptive words here used? What sentence might be called a snap-shot of Ichabod? *The Legend of Sleepy Hollow*, from which the above is taken, is full of excellent word pictures, including several other equally good snap-shots of Ichabod. Can you find four of these?

Again, the author may choose to picture not the exterior of the man but his inner nature. In the following extract Macaulay paints the character of Dick Steele:

He was one of those people whom it is impossible either to hate or to respect. His temper was sweet, his affections warm, his spirits lively, his passions strong, and his principles weak. His life was spent in sinning and repenting. He was, however, so good natured that it was impossible to be seriously angry with him.

Why is this an excellent picture? Why is the passage easy reading?

Frequently the writer combines the two methods, and permits us to see both the body and the mental nature of the person he is picturing. Parkman uses both of these methods in presenting an Indian whose name was "The Horse."

The Horse was nothing but a lazy dandy. He knew very well how to hunt, but preferred to live by the hunting of others. He had no appetite for distinction; and the Hail Storm, though a few years younger than he, already surpassed him in reputation.

He had a dark and ugly face, and he passed a great deal of his time in adorning it with vermilion, and contemplating it by means of a little pocket looking glass which I gave him. As for the rest of the day, he divided it between eating and sleeping and sitting in the sun on the outside of the lodge. Here he would remain for hour after hour, arrayed in all his finery, with an old dragoon's sword in his hand, and evidently flattering himself that he was the center of attention to the eyes of the surrounding squaws. Yet he sat looking straight forward with a face of utmost gravity, as if wrapped in profound meditation; and it was only by the occasional sidelong glances which he shot at his supposed admirers that one could detect the true course of his thoughts.

Summarize what you here learn of the physical appearance of this Indian. What are his most marked mental traits?

If You Were Acting for the Moving Pictures

In the above paragraph from Parkman we notice how skillfully he uses pictures of physical action to portray mental states or characteristics. When you have watched a motion picture on the screen, doubtless you have often been interested in observing the many ways in which the actor indicates different emotions. Thus, if he wishes to depict impatience, he may walk rapidly back and forth; he may scowl and rumple his hair; he may bite his lips or shrug his shoulders quickly; he may tap rapidly with his finger tips or with his foot.

If you were a player for the movies, how could you indicate in several different ways each of the following emotions: contentment, weariness, feebleness, vigor, anger, happiness, surprise, sorrow, stupidity?

If your teacher so directs, you may be the actor expressing by action but not by words one of these mental states, and your classmates may tell just what you are attempting and may judge your success.

Picturing Some One You Know

You may now prepare a word picture of some person you know. First, make a list of all the things you think might be brought out in your picture. What is distinctive in this person's appearance? What does his appearance tell you concerning his nature? Go over the list carefully and pick out not more than six of your chief points. Arrange these in the best order. Before you begin to write, make a list of descriptive words which may be helpful. If you choose to portray some one well known to the class, be careful to say nothing which you would be unwilling to have said about yourself.

If you cannot find a more suitable subject, use one of the following, which are worded as opening sentences for pen pictures. Of course you may change any one of these sentences to fit your needs.

1. The tramp who came to our door was a tattered and battered specimen.
2. Martha, our laundress, is the oddest woman I know.
3. I am going to tell you about the old, old man who passes our house regularly.
4. This is a word picture of our neighbor's baby.
5. Down the street hurries our postman.
6. I want you to know my Uncle Ben.
7. At first I thought he was a prize fighter.
8. Yes, that is the center of our football team.
9. Little Tom, our neighbor's boy, had just emerged from the coal bin.
10. That fellow lounging on the corner is the village tough.
11. Every one likes our big, red-headed ice-man.
12. I am going to describe a portrait by a great artist.
13. This is a word picture of the President of the United States.
14. That is the fellow we call "Mr. Grouch."
15. Permit me to introduce to you "Miss Sunshine."

SECTION XXVIII: A CAMPAIGN FOR BETTER EVERYDAY ENGLISH

The Speech Demons

In every school there lurk a great many speech demons which spatter our language with incorrect and illiterate forms, which delight in tripping us up in our use of words, and which are ever committing assault and battery on our beloved language. Nothing marks us more plainly—who we are, and what we are—than the language we employ. The first standard by which we judge a stranger's education is his speech. Educated men and women use our language correctly and keep their conversation free from these speech demons which are ever disfiguring the talk of the illiterate.

Making a Language Survey

What ungrammatical, illiterate forms of language do the members of your school sometimes use? Do they say something else when they should say *I saw it, I did it, I came yesterday, He has gone, Between you and me, He doesn't, You were, He and I did it?* Gather a list of such mistakes as you notice pupils make in their ordinary, everyday speech and bring this to class. Arrange the list thus:

<i>Incorrect</i>	<i>Correct</i>
Them books	Those books

Compare your list with those made by your classmates and together form a single, composite list. Some pupil may be chosen to place this neatly on the board, and each member of the class may make a copy of it.

Then for a week the teacher and each pupil may collect specimens. Whenever you hear one of these speech demons, record it on your list and report it at the next meeting of the class. As a part of your record include after the mistake the initials of each offender. You need not use these, however, unless for some reason your teacher wishes them, or you believe that more than one pupil is reporting a single case of error. Unless each pupil keeps a careful record of these mistakes, the survey will not be as perfect as it might be. Do your part carefully but unobtrusively.

Each day for a week the class will take a part of the language period for recording these mistakes. If you do your work well, you will be surprised to notice how sensitive you begin to grow to errors in language, and how you can hear them where you never noticed them before. Your ears can be trained to respond to language just as readily as your eye can be taught to notice such things as bluebirds and four-leafed clovers.

After the survey has been completed at the close of the week, you will probably find that the forms of certain verbs and pronouns are the greatest trouble makers, just as all the way from Massachusetts to California they have proved themselves in other schools which have made similar surveys. Now you are ready to choose the speech demons you are going to keep fighting till you chase them out of the speech in your school. How many of these demons can you fight in one term? Not very many. If you chase away four or five in a half year, you will have done a splendid bit of work—far better than they do in most schools. If a cat has nine lives, a speech error has nine hundred and ninety-nine.

Naturally you will wish to attack those errors which your speech survey shows you have heard most frequently; and these you may select unless your teacher tells you that certain others are more serious offenders against good speech and therefore might better be included in your list. After this list has been made, you are ready to begin a long hard fight.

Drill Charts

First, you must thoroughly accustom your ears to the correct form; not until the speech demons sound wrong, not till they offend your ears, will you make much progress in mastering them. Place on the blackboard a chart of simple phrases and sentences containing the correct forms and for a few days repeat these forms at the beginning of each language period. Every second day a new committee composed of members of the class may devise a new list and a new chart form. Occasionally a chart bearing but a single word suggestive of one of the correct forms may be used for giving drill in composing original sentences that will help show whether the members of the class are making good progress in their mastery of the correct forms.

But these charts will do little good unless you keep watching your speech in class and out. You must be able to use the correct form not only when you are thinking about it and guarding your speech, but also when you are not thinking about it. Play the detective on yourself. Whenever you arrest yourself for making an error, for battering good English, give your tongue and ear the drill they need by repeating the correct form ten times for the first offense and twenty for the second. After your tongue has been fined a few times, it will learn to behave better.

We have just begun the fight; later we shall use some other devices for overcoming these speech demons.

Enlisting the Aid of the School

Perhaps the principal of your school may be able to help you in your fight against these speech demons. Perhaps he will be glad to aid in driving them not only from the language of the class but also from that of the entire school. Do you wish to appoint a committee to confer with him regarding this? It might be a good plan to have him and others discuss in a school assembly ways and means of overcoming these errors.

A speech demon is likely to live a long and prosperous life if the only attacks it meets are those in the language classes. How can you secure the coöperation of all of your teachers—in Latin, in algebra, in domestic science, in manual arts, and other classes in fighting these speech demons? Do you wish to appoint a committee to discuss the matter with them? Do you wish to write each a letter asking help in this campaign? Talk over this matter in the language class and take such action as will, in your judgment, bring the best results. Possibly you may meet some teachers who will say, "I am not a teacher of English; I teach history, or science." How would you and your classmates answer such a teacher and win him to help you?

Help from the Home

The school can do much in aiding us to improve our speech and to free ourselves from language errors, but the home can do even more. How can we gain the help of the home in fighting these speech demons? First of all,

we may talk at home about the speech survey we are making, of the interesting results we are getting as it progresses, and what are the final results. We may tell of the ways and means we are using to secure aid in the school. We may suggest that our home be made a Better English Club. One device that proved very effective in a certain community was this: The class composed a letter appealing to the parents to aid in mastering these troublesome forms. Each letter was written on a stiff brown card, very similar to a postcard. Here is a copy of that letter:

To the Parents of the Pupils of the Washington Junior High School:

The greatest influence in shaping the speech of boys and girls is that of the home. If we hear good language in the home, if our speech errors are corrected there, we are very likely to use clean, fine speech. The school can do very little to improve our language without the aid of the home. With that aid it can do much. We are trying to master the following forms:

I saw him	instead of I seen him.
I came home	" " I come home.
I haven't any	" " I haint got none.
He and I	" " Him and me.
Between you and me	" " Between you and I.

We are writing this letter to ask that you in the home aid us in fighting these speech demons. Will you help us?

Very truly yours,

The Ninth Grade

You will not wish to copy this letter, for you can probably compose one better suited to your particular needs. Tomorrow each member may bring to class a letter urging the parents to help in overcoming the speech errors with which

the class is struggling. The best letter may be copied neatly by each pupil and taken to his parents. Later you may report in class the results of writing these letters.

Advertising Good English

Again and again we must keep hitting these errors in our speech. A great manufacturer spends annually thousands and even millions of dollars in advertising his goods. He uses billboards, electric signs, cards in the street cars, hand bills, whole page advertisements in newspapers and magazines, until he has made our eyes very familiar with the name of his product and the list of its virtues. Then, when need arises, we probably buy his much advertised goods.

What can you do in your school or classroom to advertise the correct forms of speech which you are striving to master and to help others master? Can you invent some new and attractive language charts? Can you devise some striking posters to place on the wall or, better still, on the bulletin board? You can at least letter neatly in attractive colors on white cardboard these correct forms.

Many attractive posters may be made by cutting out pictures from the reading matter or the advertising sections of magazines, mounting these on cardboard, and adding a few catchy, appropriate words. If you will try, you will be surprised to find what excellent and valuable posters you can make.

Checking Up Week

During this week you may make another speech survey, but this time limit it to the language of the members of your English class. You may also confine it to a record of the appearance of those speech demons you have chosen to

fight. If you find that some of these errors are still thriving vigorously, go after them harder than ever. Drill on them; compose sentences containing the correct forms; find occasion at all possible times to use these forms properly in ordinary, everyday speech.

Again, you may appoint some members of the class to act as guardians, each for some particular form. Then, whenever some one misuses that form, the guardian may rise and stand in silence till the offender corrects his mistake.

Keeping after the Speech Demons

No one can force you to form habits of speaking correctly; your teacher and your classmates can help you, but you yourself must keep ever after your speech to make it behave. The desire for improvement must come from within yourself. Day by day you must watch your speech. Whenever and wherever you catch yourself slipping, you must go back and correct the error. Keep a list of errors which you make and which you hear made by others. Once a week transfer these to a slip of paper and hand this to your teacher, who will discuss these mistakes with the class and appoint a committee to prepare speech charts to use for further drill. Do all you can to make good English fashionable in your school. No athletic team your school ever meets will be so hard to conquer as these speech demons. You aren't a class of quitters, are you? Here you may gain a victory which many a school never wins. Play hard and long.

SECTION XXIX: EXPLAINING CLEARLY: EXPOSITION

Water yields so freely to the hand that you might suppose it to be easily squeezed into a smaller space. That this is not the case was proved three hundred years ago by Lord Bacon. He filled a hollow lead globe with the liquid, and soldering up the aperture, tried to flatten the globe by blows of a heavy hammer. He continued hammering "till the water, impatient of further pressure, came out through the solid lead like a fine dew." Water was thus proved to offer an immense resistance to compression. Nearly fifteen years afterwards a similar experiment, with the same result, was made by the members of the Academy in Florence. They, however, used a globe of silver instead of a globe of lead.

—Adapted from Tyndall's *New Fragments*.

As we read the above selection, we realize that the author is not attempting to tell us a story or to paint for us a picture, but that he is trying to make clear for us an idea—the resistance of water to compression. Such a presentation of an idea or ideas is called an **exposition**. To say "Water is blue" is description; but to say "Water resists compression" is exposition, for it shows a relationship of ideas instead of calling up images or pictures. Exposition deals with the meaning, the explanation, the interpretation of things. It helps us get from sight to insight.

Exposition is a clear, orderly explanation.

Every day each of us makes frequent use of exposition. We use it when we direct a stranger how to go somewhere, or when we explain a problem in algebra, or a construction in Latin or French, or when we tell how to make a kite or a

cake, or give our reasons for believing that it will rain to-morrow.

The steps in preparing a good exposition are the usual ones for success in composition.

I. *Know your subject well*: be thoroughly acquainted with it. Of course, you cannot teach some one if you yourself are ignorant. Perhaps you have suffered the humiliation of being forced to say, "I thought I knew all about this, but I don't." Be sure you know; then go ahead.

II. *Keep your reader or hearer clearly in mind*. Remember that you are the teacher and he is the pupil. Perhaps you have been vexed when some one has said to you, "Why, that is perfectly simple," though to you it was as dark as a black night. Put yourself into the place of your reader or hearer; determine what he probably knows already about your subject, and then try to explain it in words which he will understand. If you are obliged to use a strange term, bring out the meaning in such a fashion that it may be readily understood.

III. *Express your ideas in the best order and form*. Here you will often be helped greatly by forming an outline before you begin to talk or to write. If you can use some such guide as the time order, you will make your explanation clearer and easier to follow. Be especially careful to show the connection of each idea with its neighbors. Do not force your reader or hearer to leap from one idea to another. Let your train of thought resemble not a freight train where one must jump from one car to the next, but rather a vesti-

buled passenger train where walking from coach to coach is made level and easy.

How does exposition differ from narration? from description? Name several ways in which you have recently made use of exposition. Make a list of at least six topics on which you might write expository themes.

What are the three chief directions for expository writing? Why is each important? Does the paragraph from Tyndall given at the beginning of this lesson observe these rules?

Giving Directions

Once an American traveler seeking a hotel in an English town received from one of the natives the following directions:

Turn down the lane by the draper's shop; go through two wickets; follow the tram track; and you'll find it right next to the iron monger's.

Why would most Americans have trouble in following such directions? Why could a stranger easily carry out such instructions as the following?

Go up the hill three blocks till you reach Adams Street; turn to the right on Adams and go five blocks till you reach Liberty Street; then turn to your left and walk one block to Jefferson Street. On the northeast corner stands an eight story, buff brick building. That is the Jefferson Hotel.

I. Pretend that you are a policeman at the railway station and give directions to strangers for reaching the following places: the post office; some out of the way shop; three school buildings which he wishes to visit in succession; some small town not on a railway; some dairy or fruit or stock farm.

II. In the following problems, choose, whenever possible, places or articles which will require several directions for locating them. Select at least six of these problems and come to class prepared to make your directions so clear that no one who followed them carefully could possibly make a mistake.

1. Direct a fellow pupil how to find a certain book in the library.
2. Direct some member of your family how to find some article in your desk at home.
3. Direct a stranger how to locate your desk in the study hall. Perhaps a diagram may help him.
4. Direct a younger relative how to find some article in your locker either in the corridor or in the gymnasium dressing room.
5. Watch a crowd of pupils on the playground. Pick out a member of that crowd and direct some one how to find him.
6. You believe that you left your purse on a back counter of the largest store of your community. Direct a friend how to go there and make inquiry for the purse.
7. You have secured tickets to some athletic contest for some friends. Direct them how to drive to the place of the contest and how to reach their seats without asking aid.
8. Last summer you found an excellent camping site. Give directions to some friends who wish to go there.
9. Do you know of some curiously placed bird's nest? If so, tell a friend how to locate it.
10. Direct a classmate how to reach a place in the woods where there is a patch of some kind of wild flowers.
11. If you know of an especially good swimming or fishing hole, direct a friend how to reach it.
12. Direct a stranger how to find the loveliest bit of landscape within several miles.
13. Teach some one how to locate the north star.

How To Define Words

If you were buying a tract of ground, you would at once wish to know just what were its boundaries—how far it extended in each direction. If necessary, you would hire a surveyor to determine the lines between this property and those adjoining it. Possibly you might then build a fence to mark these boundaries. Somewhat like a tract of land, a word has its limits and boundaries. When we attempt to establish these, we are said to define the word.

When we try to define a word, we soon see that the first thing necessary is to indicate the large class to which that word belongs. Thus, *a hat, a coat, a glove, a shoe*, all belong to one great class—they are *articles of clothing or coverings for the body*. After we have determined the large class to which our word belongs, we must next indicate how this word differs from all other words in the same class. That is, we must indicate the special boundaries of that word. Consequently, we may define a *glove* as a *covering for the hand*, or a *shoe* as a *covering for the foot*. Possibly we may need to make our definition even more exact. Thus, for example, our definition of a glove just given is imperfect because it does not distinguish that article from a mitten. Therefore we must hunt for a still closer limit for that word. After we have recognized clearly the difference between a mitten and a glove, we might define the former word thus: "*A glove is a covering for the hand with a separate sheath for each finger.*" Notice that we do not include in our definition of a glove such limitations as "made of leather"; this is true of many gloves, but not true of all.

<i>Term</i>	<i>Class</i>	<i>Differentiating Qualities</i>
A garage	is a store room or repair shop	for automobiles
An isthmus	is a narrow strip of land	connecting two larger bodies of land.

I. Bring to class several definitions from your various textbooks and analyze these according to the method just suggested.

II. Form full and adequate definitions of the following

<i>Term</i>	<i>Class</i>	<i>Differentiating Qualities</i>
1. A boot		
2. A shoe		
3. Algebra		
4. A thermometer		
5. A wheelbarrow		
6. A quotient		
7. A calendar		
8. A hand		

III. Why is each of the following an imperfect definition, and how can it be improved?

1. A cap is a covering for the head.
2. A ring is an ornament for the finger.
3. A railway station is where the train stops.
4. Purple is a lovely color.
5. Football is a popular sport.
6. A branch is a part of a tree.
7. Lying is when one tells something untrue.
8. Subtraction is when you take one number from another.
9. A cigar is something to smoke.
10. A radio is an instrument for reproducing music.

Distinguishing Words—

Proper Words for Proper Places

Humor: Wit. According to Webster, "humor is a species of wit flowing out of the natural disposition of a person. Wit may consist of a single brilliant thought, but humor runs in a vein. Humor may display itself in the happy expression of the thought." To illustrate the difference—Irving's treatment of Ichabod Crane in *The Legend of Sleepy Hollow* is humorous. Charles Lamb showed wit when one time at cards he commented thus on a certain man's soiled hands: "My friend, if dirt were trumps, what a hand you would hold!"

In preparing the following exercise, look up carefully in the dictionary the meaning of each word. Compare the definitions of the words in each group, noticing their likenesses and their differences. Usually the dictionary will give you all the help you will need, but in some instances you will be aided by consulting a book of synonyms. Come to class prepared to give a definition of each word, to distinguish it from the other member or members of its group, and to use it in a sentence which will bring out its exact meaning.

- | | |
|----------------------------|-----------------------------|
| 1. accept, except | 7. council, counsel |
| 2. affect, effect | 8. expect, suppose, suspect |
| 3. allusion, illusion | 9. farther, further |
| 4. anger, resentment, rage | 10. healthy, healthful |
| 5. apt, likely, liable | 11. honest, sincere, true |
| 6. capital, capitol | 12. principal, principle |

Explaining Matters of Simple Science

We live in a world full of wonderful things. If we are quick and keen minded, we are ever noticing these wonders

and trying to understand their causes. Study carefully the following expository paragraphs which explain one of the ordinary yet none the less marvelous matters affecting our everyday lives. Notice how simple and clear is this explanation and what helpful comparisons are here used.

LAND AND WATER BREEZES

Have you ever noticed that in winter one of the warmest places in your heated home is near the top of the stairway? The heavier cold air has pushed up the lighter warm air and has thus formed a little wind. Likewise, when you wish the fire to burn more briskly, you open the bottom drafts of the stove or furnace. This gives freer entrance to the cold air below which pushes up the lighter, heated air above and thus produces a small wind. This same thing happens when the cooler and weightier air rushes into a bonfire and forces up the heated air, bearing with it the smoke and the gases of the flame.

In similar fashion arise the breezes that we feel along the lake front or the ocean beach. In the day time the land absorbs the heat from the sun's rays and grows warmer than the ocean or the lake; the air above the land becomes heated and consequently lighter. Naturally, then, this air is forced up by the incoming heavier and colder air from the water. During the night, however, the land cools much more rapidly, and the cooler, weightier air displaces the lighter, warmer air above the water. Thus is formed what we call a land breeze. So we can understand why, in summer, the "on shore" breeze is cool and the "off shore" breeze is warm.

You may now prepare a written theme explaining some matter of simple science. Begin with a clear statement of the problem and then bring out the principle or principles involved. Perhaps you may be helped by introducing some

simple comparison or illustrations, just as was done in the discussion of the causes of the winds.

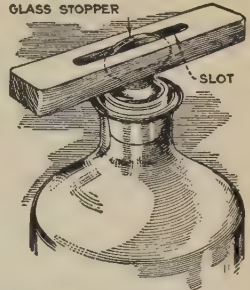
Before copying your work, go through it carefully to see that each idea leads naturally and easily to the next, and that your explanation is so clear that your readers can have no excuse for failing to understand you. Possibly you can find a better subject than any of those suggested below; if so, by all means use it.

1. Why the Days Are Longer in Summer than in Winter
2. Why the Moon Seems To Wax and Wane
3. Why Western Oregon Has a Heavy Rainfall
4. Why Railways Use Standard Time
5. Why the Rails on a Railway Are Not Fitted Closely
6. Why One Swims More Easily in Salt Water than in Fresh Water
7. Why an Iron Ship Floats
8. Why a Stone Weighs Less when Submerged
9. Why Factories Are Equipped with Tall Smoke Stacks
10. Why Moisture Gathers on a Pitcher of Water in Summer
11. Why Fresh-cut Flowers Wilt Rapidly in a Warm Room
12. Why Fats Are Used in Soap Making
13. Why Benzine Removes Grease from Clothing
14. Why Starch Stiffens Clothes
15. Why in a Yacht Race the Sailors Wet the Sails
16. How a Safety Match Differs from an Ordinary Match
17. Why a Balloon Rises
18. How the Ice Cream Is Frozen in the Freezer
19. How the Human Heart Gets Its Rest
20. Why Men Lather Their Faces before Shaving

Where I Am Something of an Authority

REMOVING GLASS BOTTLE STOPPERS

Many devices have been suggested for removing stuck ground-in stoppers from bottles, but for ease in manipulation the wooden handle shown in the drawing is hard to beat. It consists of a strip of wood in which a slot has been cut to fit over the glass handle on the stopper. To loosen a stopper, place the wooden handle over it, and try to twist it backward and forward gently. After a few attempts, the stopper will be loosened. Only a gentle effort is required; and, if done with care, the glass handle will not be broken.



—*Popular Mechanics.*

HOW TO MAKE CLEAR JELLIES

If you are making jelly from berries, such as currants, raspberries, or strawberries, crush them thoroughly and heat them slightly to start the juices flowing. If you are using apples, quinces, etc., quarter the fruit, but do not seed or pare it. Heat it in a preserving kettle, mashing the fruit until the juices flow freely, and then drain the mixture through the jelly bag. Do this preferably over night; for the preparing can thus take place in the afternoon and the finishing the following morning.

For each pint of juice take an equal measure of sugar, placing the juice in the preserving kettle and the sugar in the oven to heat through. Boil the juice exactly twenty minutes, removing the scum as it rises. Then add the hot sugar, stir thoroughly, let the whole boil for two minutes, take from the fire, and pour at once into jelly tumblers.

—*Waupun Cook Book.*

As you study the first of these two paragraphs, you realize that it is easy to understand for two reasons: first, the writer employs simple words; second, he makes good use of the accompanying illustration. In telling us how to make jellies, the second writer not only makes her directions very clear, but she has also gained a unity, as is usual in the giving of recipes, by casting her sentences into the form of commands. Can you point out some other qualities which make either of these passages good specimens of clear explanation?

Like the writers of the above paragraphs, you, too, have learned to do something well. By watching your father or mother or some one else at work, by mastering some task or hobby of your own, you have gained a peculiar skill which many of your classmates do not possess.

For your next written theme, select a subject concerning which you have considerable first hand knowledge. Choose one of the topics suggested below if you wish, but take unusual care to find just the right subject. Ask yourself the question, Just what could I do if I had to start earning my living tomorrow? There are many things to learn about the most ordinary occupation; there are correct and incorrect ways even in the task of dish washing. Before you begin to write, review what you have already learned concerning the nature of a good explanation, p. 414; then, before you copy your work, judge it severely by the standards there suggested.

1. How To Store Apples
2. How To Make Some Kind of Candy
3. How To Prepare a Lesson in History
4. How To Memorize a Poem

5. How To Perform Some Trick with Cards
6. How To Wax a Floor
7. How To Choose Good Meats
8. How To Manage an Incubator
9. How To Select a Site for a Camp
10. How To Teach a Dog a Trick
11. How To Plan a Garden
12. How To Locate Trouble in an Automobile
13. How To Open an Account at a Bank
14. How a School Pupil Can Earn Money
15. How a Bee Makes Honey
16. How To Make Ice Cream
17. How To Plan a Party
18. How To Distinguish Different Kinds of Cloth
19. How To Distinguish Poisonous Mushrooms
20. How To Make a Kite
21. How To Plan a Dress
22. How To Make a Bird Bath
23. How To Keep Good Natured
24. How To Avoid Colds
25. How To Mend a Bicycle Tire

SECTION XXX: WORD STUDY

Knowing Words More Intimately

Acquiring a knowledge of words is much like gaining an acquaintance with people. We must not only master the names of the individuals we meet, but we must come to know their ways of life, their habits and peculiarities, and their likenesses and their differences. As we learn these things, we really become acquainted with people and make them our friends and helpers. Very similarly, we must strive both to know more words and to know words better and more intimately. Our mastery of them must grow extensively and intensively.

Here are some questions designed to aid you in forming acquaintances with some new words and in extending and making firmer your friendships with several words with which you are already familiar. If you need help in answering any of these questions, consult some such work as *Webster's Secondary School Dictionary*. Try to state exactly the differences in the meanings of the italicized terms. Perhaps you can find some apt illustrations which will emphasize the contrasts you would make.

1. Is a *slow* train necessarily a *late* one?
2. What is the difference between being *irritated* and being *tantalized*?
3. How would a *journey* to Washington differ from a *trip* to Washington?
4. What ideas are emphasized in the statement, *Lincoln was assassinated by Booth*, which are not brought out in *Lincoln was killed by Booth*?

5. Which should you prefer to be, a *person of great knowledge* or a *person of great wisdom*? Why?
6. Is an author's *latest* novel necessarily his *last*?
7. How does a *limp* hand differ from a *flabby* one?
8. How does a *shy* person differ from one who is *modest*?
9. What is the difference between *stopping* at a hotel and *staying* there?
10. Is breathing usually *voluntary*, or is it usually *automatic*?
11. Do all people regard *Sunday* as the *Sabbath*?
12. Which of the following adjectives should you prefer to have applied to you: *talkative*, *fluent*, *glib*? Why?
13. Which should you prefer to have, a good *character* or a good *reputation*?
14. What is the difference in meaning of these two sentences:
He took the *balance* of the money—He took the *remainder* of the money?
15. Criticize the following notice: "The public is cordially invited to hear William Stansbury speak to-night on the World Court. No admittance."

Choose Fitting Words of Praise

Like every one else, you enjoy being commended for doing something well; and, if you are considerate of others, you are ready and willing to bestow praise whenever you can do so honestly. But approval, to be worth much, must be discriminating; you would not value highly the commendation of one who praised a kitten and a sunset with equal fervor and in the same terms. Yet how frequently we hear some one use a worn and battered bit of slang in praise of everything attracting his attention: "a *swell* day," "a *swell* gown," "a *swell* dinner," "a *swell* picture," "a

swell automobile." Such a use of words tells us very clearly to what mental class the speaker belongs: *he is just one step up the scale beyond the parrot.*

Work to gain a fine, large stock of words; then use them with care.

How many adjectives of praise can you find to apply fittingly to each of the following nouns?

- | | | |
|--------------------|---------------------|---------------------------|
| 1. a hat | 6. a sermon | 11. a class pin |
| 2. a dress | 7. a recitation | 12. an automobile |
| 3. a pair of shoes | 8. a theme | 13. a moving picture show |
| 4. a sunset | 9. a class play | 14. an ice cream soda |
| 5. a dinner | 10. a football game | 15. a poodle |

Do not be satisfied to jot down hurriedly a few terms, but, after making out your list, come back to it to add more words. Listen carefully to your associates and note down the fitting words of praise which they use. Go through several pages of print, including both newspapers and books; you will probably find many excellent additions for your list.

After a pupil has copied on the board his list of adjectives of praise for one of the above words, you and your classmates may suggest other words and then judge your combined list. Take time near the close of the class period to indicate the most useful words you have gained from this exercise.

Collecting Words

During the following week note down any especially good adjectives of praise you may hear, and at some time set by your teacher report these to the class.

Words Bearing Similar Meanings: Synonyms

In the following list you will find several sets of synonyms; that is, words bearing very similar ideas or meanings. In this list, however, these words appear in jumbled fashion. If there are any of these which are strangers to you, ask your friend the dictionary to introduce you to them. After you are sure you know the meanings of these words, arrange them in proper groups of synonyms.

pleasure	dull	cancel	humdrum
blunt	era	gladness	age
epoch	hope	collect	enjoyment
envious	delight	obtuse	jealous
erase	obliterate	efface	anticipate
expect	gather	tedious	stupid

Mastering Synonyms

While the words in a group of synonyms bear the same general idea, each usually carries also some particular shade of meaning which distinguishes it from the other members of its family. Examine carefully each member of the following groups of synonyms; try to determine what idea all the words of a group bear in common, and what idea differentiates each from the others. After you have done the best you can with each word in the exercise, seek further aid, if necessary, from the dictionary. Then come to class prepared to explain these differences and to use each word properly in a sentence. Study the way in which the following group is presented:

conduct, direct, manage.

All of these words bear the common idea of *guidance* or *leadership*.

Conduct implies personal leadership or close supervision.

He conducted us through the museum.

Direct carries more of the idea of authority and the giving of orders.

He directed the workmen to report the next morning.

Manage emphasizes the handling of details, frequently implying the use of skill or tact.

He manages a large department store.

She manages well to live on that small salary.

Treat in similar fashion the following sets of synonyms.

1. invention, discovery
2. common, ordinary
3. fashion, style, fad
4. flame, flare, glare, glow
5. idle, lazy, indolent
6. surprise, astonish
7. imitate, mimic, ape
8. ignorant, illiterate
9. frugal, thrifty, economical
10. lasting, permanent, stable

Words Bearing Opposite Meanings: Antonyms

Words bearing similar ideas or meanings, we have learned, are called *synonyms*; words bearing opposite ideas or meanings are called *antonyms*. *Antonym* is composed of two Greek words, *anti* = opposite, and *onuma* = name. Sometimes these antonyms are formed by using such a prefix as *anti-*, *a-* or *ab-*, *dis-*, *il-*, *im-*, *in-*, *un-*: arctic—antarctic; use—abuse; obey—disobey; literate—illiterate; possible—

impossible; credible—incredible; worthy—unworthy. Occasionally two prefixes or two suffixes are contrasted: destructive—constructive; progressive—regressive; prefix—suffix; thankful—thankless. Usually, however, antonyms are words which do not show a single origin: day—night; black—white; cold—hot.

- I. What are the antonyms of the following words: winter, hard, lazy, cruel, health, over, clear, obtuse, hope, noisy, permanent, friends?
- II. Bring to class a list of ten antonyms formed by using prefixes and suffixes.
- III. Divide the class into two teams, each of which shall prepare a list of thirty words and their antonyms. Each leader may then pronounce a word from his list and call upon a member of the opposing team to give and spell its antonym. Each failure shall score one point for the opposing side.

Using Words with Exactness

With the help of the dictionary determine the difference of meaning of the key words in the following sentences; answer the question involved in each; defend your answer.

1. Which of the following should you say are paid *wages*, and which are paid *salaries*; ditch diggers, ministers, day laborers, expert accountants, bank presidents, messenger boys?
2. Is it possible for a man on trial for a crime to be *acquitted* without being *exonerated*?
3. Which of the following should you call an *error*, and which a *blunder*: addressing an unmarried woman as Mrs. Jones; causing a wreck through one's neglect?

4. Which of these words—*excuse, pardon, forgive, condone*—should be used to fill the blank in each of the following sentences?
 1. — me for not rising; I have been ill.
 2. The old fellow had a lively imagination; therefore we — his stretching of the truth.
 3. Since I saw he was truly sorry for having wronged me, I — him.
 4. The governor — the man who had been convicted of burglary.
5. What are some things which one might *anticipate* without *hoping* for them?
6. How would a *sentiment* for one's native land differ from a *passion* for it?
7. Why do we say, He *collected* postage stamps from many countries, rather than, He *gathered* them?
8. Under which of these terms—*implement, tool, utensil, instrument*—should you classify the following: a *saw*, a *plough*, an *egg-beater*, a *stethoscope*, a *collander*, *forceps*, a *telephone*, a *saxophone*, an *augur*, a *reamer*?
9. Which of these words—*inveterate, confirmed, chronic*—should be used in filling each of the following blanks?
 1. Mrs. Lawson is afflicted with — bronchitis.
 2. Watkins was a — smoker.
 3. He had a — mannerism of wrinkling his brow as he talked.
10. Is it correct to say. It was *real* warm last week?

Word Building: Names of Inventions

In the business world we frequently find two or more men working together in partnership as a firm, because by their united efforts and capital they can accomplish much which one man could not do alone. Or, again, some leader may

employ one or more helpers. Thus, your grocer probably hires one or more clerks. Very similarly, words often go into partnership to form another valuable word: *house-dog*, *everyday*, *classmate*. Furthermore, certain words may be assisted by various clerks which help them when need arises for expressing ideas which they could not present alone. Thus, the word *think* may have joined to it a *prefix* (*pre-* = before), such as *un-*, and a *suffix* (*suf*, or *sub-* = under, after), such as *-able*, and thus become *un-think-able*. You can easily see how by the use of such compounds our language is enabled to express easily and exactly a host of ideas.

One of the commonest ways of naming new objects is by combining well known words or parts of words. Thus, the past hundred years have witnessed many inventions which, of course, required names. To supply these, inventors have often turned to the Latin or, more often, to the Greek language and have thence taken combinations which would describe the inventions they were offering the world. For example, the word *telegraph* comes from the Greek *tele* = *far*, *far off*, and *graph* = *write*; *telegram* = *tele* + *gram*; *graph* and *gram* are different forms of one Greek word.

The following are the names of several such inventions; these names are derived from the Greek or the Latin or from combinations from these.

telephone	telescope	bicycle
tricycle	thermometer	thermostat
barometer	photograph	mimeograph
heliograph	motor cycle	multigraph
metronome	telephonoscope	megaphone
microphone	stethoscope	stereoscope

Your teacher will assign for study and report two of these words to each member of the class. In preparing yourself,

look up your words in the largest dictionary at your command. If your words name inventions unfamiliar to most of your fellow pupils, prepare to describe these objects clearly. Perhaps you may here be helped by making a rough drawing on the board or by bringing a picture to class. Next, study the combination in the name of the invention. If the meanings of the parts of any word are not given immediately after it, these parts themselves are always indicated. They may be looked up as separate words in their proper alphabetic place.

During the class period make a list of these chief compounds—*phone*, *graph*, *scope*, etc., and master their meanings.

Word Building: Some Latin Prefixes

Sometimes a pupil asks the question, What is the use of studying Latin; isn't it a dead language?

No, indeed; Latin is very far from being a dead language. Of course, the people who spoke it in everyday life have long since passed away, but the language itself so lives in the twentieth century that we can scarcely utter a sentence without using some words which come from it.

Here, however, we have space for studying only a few of its effects upon our ordinary speech. In the first place, we may note that many words have come to us with little change from the Latin: *prince*, *pauper*, *car*, *cage*, *class*, *equal*, *sense*, *dome*. In far more numerous cases, however, our language has profited by borrowing from Latin certain forms which we call *stems* and adding to these either prefixes or suffixes, or both. These latter borrowings may well be likened to a carpenter's brace and bit. The stem of the word is the brace, to which may be fitted many different prefixes and suffixes—

bits let us call them—which do our work with fineness and exactness.

Some of these Latin prefixes have a way of varying their final letters to fit more snugly the first letters of the stems they precede. Thus the prefix *ad-*, meaning *to* or *toward*, appears without change in *ad-here*, *ad-just*, *ad-mit*; but in many other words it varies the final consonant to match the first consonant in the following stem: *ac-cede*; *af-fix*; *ag-grieve*; *al-lot*; *an-nounce*; *ap-pear*; *ar-range*; *as-sault*; *at-tain*. The following are some of the most important prefixes from the Latin; master these and their meanings.

a- (*ab-*, *abs-*) = *from*, *away*

ad- (*ac-*, *af-*, *ag-*, *al-*, *an-*, *ap-*, *as-*, *at-*) = *to*, *toward*

cum- (*com-*, *co-*, *col-*, *con-*, *cor-*) = *with*

de = *from*, *down*

in- (*il-*, *im-*, *ir-*) = *in*, *into*; or *not*, *without*

ob- (*oc-*, *of-*, *op-*) = *before*, *facing*; or *against*; or *upon*, *over*

re- = *again*

sub- (*suc-*, *suf-*, *sug-*, *sup-*, *sus-*) = *under*, *down*; or *near*, *next to*

trans- (*tra-*, *tran-*) = *across*, *beyond*, *through*

A Socialized Lesson in Handling Prefixes

Your teacher will divide the class into committees and assign to each group one of the above prefixes. Each committee should then meet and prepare a list of words containing its particular prefix. Try to think of as many words as you can before hunting others in the dictionary. Come to class prepared to place your list quickly upon the board and to explain and use in sentences any of the words you have included. As you listen to the reports of the various committees, take down several new words which you think will

be especially serviceable to you and master them just as you might master the names of people you might meet. Do not be afraid to use these, for a word spoken three times is usually conquered and thus becomes a lasting part of your vocabulary.

To-morrow you may spend a few minutes at the beginning of the class period in reviewing these prefixes and in giving original sentences containing some of the words you have been discussing.

Word Building: Some Latin Suffixes

Master the following groups of Latin suffixes, together with the meaning of each:

-ant, servant	
-ian, musician	one
-ion, champion	doing
-or, actor	something
-ile, hostile	the
-ion, competition	thing
-ment, punishment	done
-ance, endurance	kind
-ence, obedience	or
-ity, equality	state
-tude, gratitude	of
-al, original	
-ar, regular	of, or
-ate, fortunate	pertaining
-ine, feminine	to

A Socialized Lesson in Handling Suffixes

You may now study suffixes much as you did prefixes; but as the committees will now be larger and may consequently

work less rapidly, make a special effort to contribute your share to the report. You will work more easily if each pupil is equipped with a good dictionary. How can you help supply the class with additional copies of this useful book?

Word Building: Some Latin Stems

We have said that the prefixes and suffixes are like bits, which may be changed to bore the sized hole the carpenter may desire. The large part, or handle, into which these different bits are fitted is called the brace.

In our present study the brace suggests the *stem* of words—that part into which prefixes and suffixes are fitted.

Study carefully how the Latin stem *prob-*, *prov-* meaning *to prove*, appears in the following combinations: *probe*, *ap-prove*, *ap-prov-al*, *re-prove*, *re-prov-al*, *prob-able*, *prob-ability*, *dis-ap-prove*, *dis-ap-prov-al*, *im-prob-able*, *im-prob-ability*.

Sometimes these stems appear in slightly different forms; usually this is due to the fact that they have been derived from various parts of some Latin verb.

Master the following list of stems and their meanings:

cede —*ceed* —*cess* = *go*
dic —*dict* = *say, speak*
grade —*gress* = *go, walk*
mit —*mis* —*misc* = *send*
pone —*pose* = *place*
sta —*ste (t)* —*sist* = *stand*

A Socialized Lesson in Handling Stems, Prefixes, and Suffixes

After you have mastered these stems, prepare as large a list as you can of words containing them. Which of these stems are themselves used as words? What words are sug-

gested to you when you join these stems with prefixes and suffixes? The list of opposites which you learned in your study of antonyms (page 430) may also suggest other words.

At the beginning of the class period your teacher will appoint two leaders who will choose sides. Then the leaders will in turn call upon some member of the opposite side to give a word in which appears one of these six stems. As each word is given, it should be placed on the board to the credit of the side of the pupil suggesting it. Of course, it cannot be offered again by any contestant. If any word is challenged by either side, consult the dictionary. If, when called upon, a pupil cannot suggest another word, he thus loses his chance to score for his side and drops out of the contest. However, if a total of eight words has already been listed under the stem from which the student is expected to form a word, he may then keep his place in the contest by giving a word not yet listed under another stem.

What good use can you make of the completed list?

Word Building: Some Words from Old English

Many of our common words go back to the days when the Angles and Saxons, sailing across from the continent of Europe, landed their black boats on the coast of England, and took possession of the country. A large part of the speech which we use in the homely, everyday affairs of life consists of these words which were living and working in England centuries and centuries before Columbus discovered America.

Not only do these words appear by themselves, but they also work together, sometimes in surprising combina-

tions which help make our language a very rich one, capable of expressing many different shades of meaning.

Thus the Old English word *man* not only serves as either a noun or a verb with several different meanings, but it also goes into partnership with many other different terms. Thus, it appears as the second member of the firm in combination with *horse-*, *rag-*, *ice-*, *pen-*, *mad-*, *gun-*, *lumber-*, *motor-*, *air-*, *sales-*, *police-*, *fire-*, *boat-*, *ash-*, *post-*, etc. Again it stands first when compounded with such words as *-servant*, *-slaughter*, *-kind*, *-hole*, *-handle*, *-of-war*; or it may carry some such suffix as *-like*, *-hood*, *-ful*, *-ish*, *-ly*. At times it appears walking with a prefix on one arm and a suffix on the other, as in *pen-man-ship*.

Some of the prefixes which have come down to us from the days of the Angles and the Saxons are the following: *after-*, *at-*, *be-*, *bi-*, *by-*, *fore-*, *for-*, *of-*, *off-*, *over-*, *to-*, *under-*. Five of the suffixes derived from the same source are: *-er*, *-herd*, *-ing*, *-ish*, *-ly*. The meanings of some of these prefixes and suffixes you will be able to recognize, but in case of doubt consult the dictionary.

The following are a few of the interesting and important words which have come down to us from the Anglo-Saxon:

- (1) *head, heart, hand, foot, body*
- (2) *ship, house, stone, dog, cat, cow, sheep, horse, cup, sword, spear, harp, needle, day, night, spring, land*
- (3) *bid, do, hear, help, hold, see, seek, set, take*
- (4) *green, yellow, white, black, gray*

Select one of the preceding words and study it thoughtfully. Make a list of all the words you can think of in which it appears in combination. For example, you will at once be able to recall such compounds as *head-strong*, *hard-headed*,

be-head, head-less, etc. After you have done your best, consult the largest dictionary available. There study carefully the different meanings listed under your chosen word. With many of these meanings you will be quite familiar, but with some you are probably unacquainted. After you have mastered these chief meanings, look for your chosen word in combinations of which you may not have thought or which are new to you.

Then prepare a two-minute talk, summarizing the chief matters you have learned about this word. If you find that you have gathered more material than you can present within the allotted time, select those points which you consider most important and which you would value most if some other pupil were discussing your chosen word.

Listen attentively to your classmates and take notes so that to-morrow you will be able to summarize what you have heard concerning one or more of these words.

Test Number XVI: Vocabulary

Study thoroughly the words enclosed in parentheses in the following sentences. First use your own knowledge in distinguishing their differences of meaning; then, after you have done your best, consult the dictionary.

At the beginning of the class period your teacher will read to you each sentence as it here stands. You may then write it, including only the proper word. After you have taken the test and mastered each of the words here included, take it again in about two weeks to see if you can then make a perfect score.

1. Be prepared to relate two (*antidotes, anecdotes*) to-morrow.
2. There are two classes of people in this world: (*artists, artesi-ans, artisans*).

3. Lucifer was a fallen (*angel, angle*).
4. The queen was (*oppressed, suppressed, molested*) by the news of the death of the prince.
5. (*Any time, whenever*) my sister went down town, she returned loaded with packages.
6. (*Proceed, Precede*) with the work.
7. Shall I (*proceed, precede*) you in the line?
8. Margaret has (*accepted, excepted*) our invitation.
9. Poor students are seldom (*affected, effected*) by low grades.
10. Do not (*censor, censure*) him for obeying his conscience.
11. He is a (*healthy, healthful*) child.
12. On the wall hung a picture of Saint Gaudens's (*statue, statute*) of Lincoln.
13. His entire (*profit, prophet*) was ten dollars.
14. For two miles we were in (*eminent, imminent*) danger.
15. His (*face, countenance*) was wrinkled with care.

Test Number XVII: Vocabulary

Each of the twelve sections of the following test consists of two parts: (1) a sentence or an expression containing an italicized word; (2) five words, or groups of words joined by hyphens. Underscore in the second part of each of the twelve sections the word or group of words carrying a meaning nearest to that expressed in the word. Thus, if there were included such a section as

A *fragrant* flower — large, beautiful, sweet-scented, purple, expensive.

you would naturally underscore *sweet-scented*.

Study thoroughly each of the twelve sections. If you have begun the study of Latin, try to apply what you have there learned. If you have not, you may be aided in some instances by the word study you have already had.

Do not consult the dictionary until after you have taken this test.

At the beginning of the class period your teacher will read to you each section as it here stands, including its proper number. You may then write that number and place after it only the word or group of words which in each case you think correct. After you have taken this test and mastered each of the words included, take it again in about two weeks to see if you can make a perfect score.

1. A *frigid* country — fertile, free, hateful, cold, flat.
2. Know your *limitations*—national-parks, restrictions, song-birds, likenesses, rewards.
3. A *conspicuous* position—comfortable, dangerous, prominent, well-paying, undignified.
4. A *canny* Scotchman—drunken, shrewd, surly, lank, hopeful.
5. He *retracted* his statement—took-back, challenged, explained, emphasized, defended.
6. All the morning he *dawdled*—fished, hunted-birds, was-ill, toiled, wasted-time.
7. He walked with *alacrity*—with-a-cane, cautiously, briskly, hesitatingly, bent-over.
8. He *detested* that man—tried, hated-intensely, sent-away, criticized, killed.
9. He offered the following *data*—fruits, opportunities, facts, rewards, prizes.
10. A *singular* reply—sing-song, odd, harsh, agreeable, prompt.
11. His manner was *serene*—sailor-like, kingly, snake-like, calm, attractive.
12. A *rigid* rule—cold, long, raised, honest, strict.

Test Number XVIII: Vocabulary

In taking this test proceed exactly as you did in Vocabulary Test Number XVII.

1. The *tumult* increased—difficulty, disease, mound-of-earth, disturbance, storm.
2. His *insolence* was incredible—hatred, debt, laziness, despair, impudence.
3. A *churlish* answer—clear, prompt, smiling, vague, sullen.
4. We were *deluged* with the answers—delighted, deceived, flooded, perplexed, horrified.
5. An *obsolete* custom—pretty, amusing, deep-rooted, disused, shameful.
6. *Regal* privileges—royal, regular, equal, abused, regained.
7. An ounce of *dross*—candy, varnish, gold, waste-matter, starch.
8. He *retracted* his statement—emphasized, withdrew, explained, softened, stood-by.
9. An excellent *pier*—look, fruit, landing-place, couple, British-duke.
10. A *unique* necktie—only-one-of-its-kind, flashy, soft-silk, expensive, fashionable.
11. The pain is *alleviated*—cured, prolonged, intensified, lightened, returned.
12. Explain this *allusion*—deceit, delusion, indirect-reference, contradiction, problem.
13. An *infinite* host—terrified, numberless, shouting, weak, sick.
14. He told a *gruesome* story—long, interesting, horrible, unbelievable, humorous.
15. *Paternal* advice—fatherly, good, hurtful, frank, much-desired.

The project *Come to Our School*, given in this book, will require considerable time for its proper development. If your teacher so directs, you may begin this project before taking up the study of *Questions for Discussion*.

SECTION XXXI: QUESTIONS FOR DISCUSSION: ARGUMENTATION

On Making Decisions

All through our lives, indeed during nearly every hour of the day, from the time when we decide to get up to that when we determine to go to bed, we are obliged to make decisions. Sometimes these are of comparatively little importance, as when we choose to walk to school on this street rather than on that. Again, these decisions may affect the whole course of our lives, as when we select our studies in school, or when we determine to go to college, or to become a printer, or a salesman, or a doctor. In making our decisions there is usually some loss to be balanced against some gain. Seldom are all the advantages to be found on one side of the scale and all the disadvantages on the other.

Help in Analyzing Our Problems

Benjamin Franklin tells us that, in weighing the worth of any proposed course of action, he found it helpful to divide a sheet of paper by drawing a line down the middle, and then to place on one side the advantages and on the other the disadvantages. Next he tried to balance the arguments, deciding whether this argument on the one side offset that on the other. Thus carefully weighing each, he determined which set was the stronger.

In preparing your arguments, try to view your subject from a great many different angles. How the matter

affects each of us individually, or how it appeals to us, is, of course, important. But this is not the only thing to be considered. We must try to look at the problem as the other fellow sees it. Do you recall Æsop's fable of the boys who were stoning the frogs, and how one frog said, "Boys, this may be fun for you, but it is death for us"? Who can tell how many disputes or quarrels would never arise, or would be quickly settled, if we tried to put ourselves in the other fellow's place, and strove to understand how he views some question or problem quite differently from the way in which we see it!

In trying to look at a problem from different angles, you will be helped by taking plenty of time to think about it. Follow the method suggested by Ben Franklin. After you have jotted down on each half of a sheet of paper all the arguments for and against the proposal you are considering, place your sheet aside; then, as other arguments come to mind, add them to your list. You will be surprised to find how many new ideas will occur to you if you will persist in giving from time to time a few minutes of thought to your subject. Furthermore, this training yourself to think carefully and repeatedly about a subject offers growth for one of the finest powers you can gain from your school life. Try to do your best, and watch how you grow mentally.

Throughout this part of your work you will be helped especially by using your organization as a club. Don't neglect this, for a discussion club is one of the best possible aids to help you in learning to think rapidly and clearly, and it offers you a splendid opportunity for expressing forcefully and convincingly the ideas you have been gathering.

Gathering Facts

When a witness goes on the stand to testify in court, he swears to tell "the truth, the whole truth, and nothing but the truth." Somewhat similarly, when we try to decide any question, we must seek after the truth and the whole truth. Usually, when we make faulty decisions, we do so because we have not been careful in gathering facts. We accept unreliable or prejudiced evidence, or we draw conclusions from insufficient data. We are so lazy mentally that we do not go to the pains to discover "the truth, the whole truth, and nothing but the truth."

Now, if you wish to purchase some valuable article, say a diamond, and you know nothing of precious stones, you do not go to an unreliable jeweler; you seek the merchant who not only knows diamonds but also has a reputation for honesty. In other words, you seek an authority on diamonds.

Going to an Authority

What authority would you seek in each of the following cases?

1. Ascertaining the population of Detroit.
2. Determining the pronunciation of *oleomargarine*.
3. Gathering the facts about the life of William Howard Taft.
4. Determining what your school costs your community.
5. Determining which is the highest mountain in America.
6. Deciding whether *deer* is a singular or a plural noun.
7. Ascertaining the date of the battle of Gettysburg.
8. Finding out whether the boys or the girls in your class are the better students.
9. Ascertaining the batting averages of the leading batters of the National League last year.
10. Finding out whether the Union Pacific Railway enters Seattle.

Drawing Conclusions

Frequently you hear advanced, both on the street and in the school, such statements as the following. What is the weakness in each?

1. I just saw three girls all dressed in purple. Purple must be the fashionable color this fall.
2. Bill Smith told me he cured a wart by rubbing it with a piece of raw potato and then burying the piece. I must get rid of my warts, too.
3. Friday the thirteenth is an unlucky day. I will not start on my trip till Saturday.
4. This advertisement says that Small's Specific will cure deafness. I must have Uncle Henry buy some of that medicine at once.
5. It has been fair every Saturday for six weeks now. We had better take advantage of the weather and go on an automobile trip next Saturday.
6. Benedict Arnold was a traitor, and Aaron Burr was another. Those men of the Revolutionary days were a regular set of traitors!
7. Those shoes I bought of Smith and Brown lasted me only two months. They must have been made of poor leather.
8. Three of our agents averaged fifteen dollars a day selling our *Book of Facts*. Any other person of good intelligence can do equally as well.
9. Cheap houses in New York are rare. All rare things are dear. Therefore cheap houses in New York are dear.
10. The Buzz automobile will run twenty miles on one gallon of gasoline. Why deny yourself the pleasure of a car when it costs only a cent a mile to run it?

Just What Do You Mean?

Often people argue hotly over some question only to discover finally that they have not been talking about the same thing. We must be careful to make our statement of the question very definite and explicit. Thus, in discussing the question *Is Baseball a Better Game than Football?* we must determine exactly what we mean by "better," or else we must re-word our topic. If we mean simply that it is more exciting for the players, or that it involves more skill, or that it is more interesting for the spectators, we must fashion our question so that the point at issue will be quite clear. If we wish to include all of these matters under one general term, we must take care to bring out just what points we believe are implied in the wording of the question.

Study carefully each of the following. Either re-word it so as to confine it to some particular phase, or, if it is to stand as stated, decide what points should be included under it:

1. Tennis is a better game than golf.
2. Washington was greater than Lincoln.
3. ____ is a better town than ____.
4. The daylight saving plan is a good thing.
5. Noises in a city are a nuisance.
6. Rip Van Winkle was lazy.
7. Pupils who have done good work through the term should be excused from the final examination.
8. Street carnivals are a help to a town.

Further Aid

After you have thought out carefully your different arguments for and against the proposal to be considered in your club, you may gain much by discussing the topic

at home. The other members of the family may offer some good objections to your arguments, and these you must attempt to meet; or they may be able to add some valuable support to the points you are trying to make. Furthermore, in these very discussions, in these efforts to express your ideas, you will find that not only will new arguments come to you, but that you will also learn to express your thoughts much more clearly and forcefully.

Charting Your Points

Before the club meets for discussing any topic, summarize carefully in writing each of the points you have thought out concerning the subject. For example, suppose the club is considering the question, *Should We Patronize the Mail-Order Houses?* The arguments for and against such action should be expressed in some such form as the following:

Should We Patronize the Mail-Order Houses?

For

1. They sell goods at much lower prices than do our local merchants.
2. They offer us newer and fresher goods.
3. They offer us a greater variety.
4. They promptly return our money if we are dissatisfied.

Against

1. What we gain in the price of goods we spend largely upon freight and cartage.
2. To send back unsatisfactory goods takes time and work.
3. The home merchant shows us the goods before selling them to us.
4. He offers us a convenient place for supplying quickly small needs, such as thread, etc.

5. They are in line with the tendency of our times to do business on a large scale.
5. He helps support the schools, and local newspaper, etc. He helps make our community.
6. He patronizes us, and we patronize him.

For the next meeting of the club the teacher will aid the members in selecting one topic from the following list. Each member may then prepare an outline somewhat similar to the one given above concerning the value of mail-order houses. Express in well worded sentences these points you make both for and against the proposition chosen. At the close of the discussion you may hand these outlines to the teacher. Follow carefully the suggestions given above, for you will wish this work to represent the very best thinking of which you are capable. Work hard at this; growth comes only when we put forth effort.

1. Our School Should Have Monday instead of Saturday for Its Holiday.
2. On the Whole, Interurban Electric Cars Are a Help to a Small Town.
3. Spring Is a More Delightful Season than Autumn.
4. Lincoln Is a Nobler Character than Washington.
5. English Is a More Useful Study than Arithmetic.
6. — Will Some Day Become a Great City.
7. The Movies Do More Harm than Good.
8. Living in the Country Is More Healthful than Living in a City.
9. Latin Is a More Valuable Study than Algebra.
10. Football Is a More Interesting Game than Baseball.

Gathering the Results of the Discussion

After the club has finished the discussion of the question, the members may determine by vote on which side they think the arguments are stronger. They may also determine what arguments, both *for* and *against*, are especially strong or especially weak. After this discussion, the club may work out, either on paper or at the board, an outline containing the four strongest arguments to be offered on each side of the question.

Challenging Arguments

Many people never examine carefully and critically the statements and arguments advanced by others, but accept them much as certain kinds of fish are said to swallow any and all sorts of food that may come within their reach. Challenge thoughtfully each of the following. What is the weakness in each?

1. Nancy and Priscilla Lameter were sisters. Therefore, Nancy urged, they should dress alike.
2. Lincoln was a poor boy, who worked hard and became president. I, too, am poor. If I work hard, I shall become president.
3. Immense fortunes have been made through buying and selling California land. I shall become rich if I invest in it.
4. The honor system of examinations has worked well in Princeton College. It should, therefore, be introduced into our school.
5. The political boss in our ward can't be a bad man for he is always helping our poor people.
6. The introduction of the automobile has increased alarmingly the amount of crime in this country. We should therefore get rid of our automobiles.

7. Our family should not be taxed to pave the street; we have neither an automobile nor a horse.
8. Football should be abolished from the high school because boys are frequently seriously injured in playing this game.
9. There is no use of my joining the high school chorus. I never expect to become a great singer.
10. Our city politics are so corrupt that I am never going to vote again.
11. There are so many hypocrites in our church that I am not going to have anything more to do with it.

Questions of Right and Wrong

All of us are deeply interested in matters involving questions of right and wrong. Once a certain writer proposed this problem:

Two boys were leaving the school when accidentally one of them broke a window. The principal happened to pass while they were still on the scene of the accident and asked the guilty boy if he knew who broke the window. After the boy had said, "No," the principal asked the other boy the same question. What should the second boy do in this case?

Thousands of people were so interested in this question that they sent in answers. These differed so widely that they made an interesting study.

Come to class prepared to give in a few well thought out and clear-cut sentences your solution of this problem. What other solutions may various other members of the class suggest? Be prepared to answer effectively one of these possible arguments. After each pupil has had a chance to express an opinion and, later, another to answer any argument, the class may show its preference by voting upon the various proposed solutions.

Further Questions for Discussion

Here are some other problems involving matters of conduct which you may discuss in class. Possibly you may decide that one of these problems offers materials sufficient for a class period. Possibly you may wish a larger choice. In either case try to think out the basic principles involved. Thus, in the fourth problem below, the principle might be stated thus:

Should we have a code of morals for sport different from our code for ordinary life?

In preparing your talk, try to look at the question involved from many different angles, to see the matter fairly and clearly, and to come to an honest decision.

If several topics are chosen, the class will find it best to group the talks of those discussing any one subject, and not to switch back and forth from topic to topic. It may be that more than one lesson will be required for finishing this assignment.

1. Attending moving picture shows on Sunday should be discouraged.
2. A notorious "bootlegger" in a certain city sent a large contribution to the building committee of a new church. Should his money be accepted, or should it be returned?
3. Smith's beautiful and valuable cat came repeatedly into Brown's yard and feasted upon the birds. Brown caught the cat and killed it. Was his action justifiable?
4. Running far back, an outfielder stumbled as he was catching a fly and dropped the ball just a few inches above the ground. The umpire called the batter out. What should the fielder do?

5. Frank and Charles were close rivals for first place in their class. In the examination Charles saw Frank cheating. Should he report Frank? Suppose Charles did not see the cheating, but Ethel, a classmate, did. How should Ethel act?

A Helpful Suggestion

Unless you are the first speaker in any group, use some transition sentence to introduce your talk and to link it with that of the preceding speaker. Here are some model transition sentences. They are not to be followed exactly, but are intended to suggest ways in which you may offer the class a smooth passage from the preceding talk to yours.

I heartily agree with what has just been said.

I think that Lester's points are well taken.

In the main I agree with the preceding speaker.

Clara's argument reminds me of a story.

Laura's chief argument, that the end justifies the means, may be met in this way.

I am sorry I cannot agree with the preceding speaker.

Solving Your Own Problems

Each member of the club may hand to the chairman at least one question which he thinks would form a suitable topic for discussion, or which presents some situation raising a debatable question of right and wrong.

Thus, among the topics for discussion you might, for example, frame one comparing the value of the different activities in your school: Is football worth all that it costs? Should members of your school wear uniforms? Should each first year boy wear a freshman cap? Again, you may find some good question concerning the interests and welfare

of your community or your state: Is some proposed improvement in your community worthy of being pushed? Will tractors supersede plowing with horses? What are the advantages and what the disadvantages of buying certain different makes of automobiles? Should your community levy a vehicle tax? Should your state levy a gasoline tax, or should it repeal that tax if it now has one?

Again, both in your school life and in your life outside of school there arise many problems. At times you see people lie or steal or cheat. What should you do to right these wrongs? Is one ever justified in telling a lie? What are some instances you have known of boys and girls failing to respect the rights of others in matters of property, and how should these cases be handled?

These suggestions may help you in proposing a question for discussion, or they may recall to you some act you have witnessed, or heard of, which some people would praise and others would censure, just as they would view differently the incident of the broken window. Try to frame your question so clearly, or to present your account of the incident so plainly, that every one will understand the problem involved. Then, before handing in your work, make sure that the spelling, punctuation, and sentence structure are faultless.

The chairman of the club will appoint a committee, which, in conference with your teacher, will go over the materials handed in and will decide which are the best for discussion in the club.

After the subject or subjects are announced, you may outline on a sheet of paper, in the manner you have learned, the arguments on each side of the question. Think out

carefully what you wish to say and try to express your thoughts clearly and forcefully. Do not be satisfied with doing well; do your very best. Make this a better meeting of the club than any you have ever held before.

After the discussion, gather carefully in summary the best points made on each side of the question. Finally, spend a few minutes in discussing your discussion. What was good about it? Where was it weakest? How might it be improved?

SECTION XXXII: COME TO OUR SCHOOL: A PROJECT

Every summer a great many pupils who have just finished their work in the grades are asking the question, "What school shall I now attend?" You are interested in your school, and you are glad to see it grow. Shouldn't you like to prepare a little book which will acquaint such pupils with the advantages of your school and will make them wish to become members of it? Here is a chance to do a real service to the institution of which you are justly proud.

Planning the Book

You can act more rapidly and effectively if you will first plan the work carefully. What are some of the divisions of the book which first suggest themselves? Naturally, a thoughtful pupil will wish to know something of the history of your school. He will be interested in the home of the school, its appearance, its classrooms, library, gymnasium, etc. He will ask about the members of the faculty, and he will be glad to learn all he can concerning the student body and the life of the school.

These suggestions will indicate some of the chief divisions of your enterprise. Of course, you will wish to have the book illustrated, for pictures will add greatly to its value and attractiveness. Consequently you will need to provide for this part of your project. Some pupils, too, must be given charge of publishing the book; and others must be selected to design the cover.

Think over these necessary preparations and come to class ready to help plan the work. Do your part, for this is to be a project in which you wish to have as large a share as any one else.

Do you wish an editor-in-chief and an assistant editor? If so, do not vote for some student simply because he or she happens to be your friend. Decide upon the qualities which each officer should possess and then determine which of your classmates are best fitted for these positions.

After you have decided upon the chief divisions of your book, the editor and the assistant editor, with the help of your teacher, will assign each pupil a place on one or more of the various committees.

As soon as each committee is selected, it should choose a chairman and go to work collecting materials. Start at once; finish something each day. Take time enough to do your work thoroughly, but plan to push this task along rapidly. If possible, devote at least an hour each day to this undertaking; you will then discover that your project advances quickly and well.

Use a part or the whole of the class period for reporting your progress and for discussing your plans and problems. Telling the class what you are doing will aid wonderfully in giving form to your materials. New and better ideas will thus come to you, and many helpful suggestions will be offered by other members of the class.

Do not follow too closely the outline here offered, for it is merely suggestive. Some of the problems and materials here proposed you may wish to utilize; others you will probably reject. Plan your work carefully according to the needs of your particular situation.

The History of Your School

In preparing to write on this division of your work, investigate such matters as the following: When and by whom was your school district organized? What territory is included in this district? Who were some of the people prominent in establishing the school? What special aid did each lend? Who was the first principal of the school, and who were some of the members of the first board? How large was the school in its early years, and how many teachers were employed? If the school has had more than one home, learn what you can about these buildings and, if possible, secure a picture of each. Who are some of the former pupils of whom the school is especially proud? What are other interesting facts you can learn about its history?

Building and Equipment

Where is the building located? Size? Materials used? Cost? What features make attractive the exterior of the building and the grounds? Describe the general plan of the building. How many rooms does it contain? What is noteworthy about any of the classrooms and about the laboratories, shops, and their furnishings? How is the school equipped with study halls, library, auditorium, gymnasium, etc.? Are there any special features distinguishing your school, such as inviting quarters for cooking and sewing classes, an athletic field, etc.?

The Faculty

In planning the different sections of the book, ask yourselves repeatedly what you would here like to know if you

were selecting a school: put yourself in the other pupil's place. In choosing your teachers you would wish them well educated, good instructors, interested in young people, and helpful to them. Make this section a little *Who Is Who on Our Faculty*. Tell of the preparation of the teachers, of the special work in which each is interested, and of his experience. Include some little personal touches which will make the stranger wish to know the teachers as friends.

Student Activities

Scholarship

While a good student may be attracted to your school by many other features, he will seek first and foremost to learn what kind of instruction he will receive. Discuss with your principal and teachers the ideals of scholarship in your school. What evidence can you offer that your school does a high grade of work? What recognition has this work gained in the way of prizes, excellent record of your graduates, etc? What can you honestly say in praise of the spirit of your school?

Athletics

Athletics may be made an attractive feature of your book. What athletic teams have you, and what records have they made? How can this material be put into the most interesting form? Perhaps you may here wish to include the story of some exciting contest won by your school.

To-day many schools are throwing increasing emphasis not on the exercise and physical improvement of a few

members of the teams but on the bodily development of every pupil in the school. What provision have you for physical exercise and for games in which many or all of the pupils may take part?

School Clubs and Social Life

Possibly the presentation of plays forms an interesting feature of your school life. What have you done not only in the way of longer plays but also in the way of little productions in the English classes or by the dramatic club?

Have you any school clubs, such as a Book Club, Literary Society, Camera Club, Junior Y.M.C.A., etc., which form an admirable part of the school life? If so, how may these features be placed in attractive form?

How can the social life of the school be most fittingly described? What clever ideas for parties have been carried out? What has the school done to observe notable days? Are there any special features of your school life which should here be included?

Other Departments

Every school has certain features of its life and work which distinguish it from every other school. Think carefully whether there are other matters of interest which ought to be included in your book. If so, bring to class a rough outline of these and present the case to your fellow pupils. If they decide in favor of your proposals, appoint other committees to prepare these added features of your book.

The Art Committee

Almost every one on opening a new book first looks at the pictures. In a book such as you are planning, these

may form a very important part, telling cleverly, attractively, and quickly much about your school. How shall your book be illustrated? Does the school have any good cuts of buildings, rooms, and classes? Can the school annual, if you have one, here be made helpful? Who can provide good snap shots showing rooms, classes, teams, plays, organizations, and other interesting features of your school life? Can you secure pictures of the members of the faculty and of various classes? Can any pupils do art work of a quality good enough to be given a place?

Secure your pictures early in the work and study them; they may thus be made of great help in determining what you will include in your written materials. Try to make the text and illustrations fit together; do not insert a picture simply because you have it on hand.

The Cover

The nature of the cover will depend first of all upon the way in which your book is to be published. If you are fortunate enough to have it printed, the committee on the selection of a cover may consult the printer and then make its decision. Otherwise, you will probably bind your book in strong manila covers. What name shall you give to the book? How shall this be lettered on the cover? Do you wish anything else on the cover? How shall the pages be fastened to the cover?

Writing and Revising

Each member of the class should, of course, serve on one or more committees. These committees should assemble their materials, put them into written form, and study and

criticize the product. Pretend that you are one of the younger pupils for whom you are writing; ask yourself whether your section of the work is clear, full of life, interesting and convincing. After reading it, should you be enthusiastic to attend the school described? Examine every word and sentence carefully and critically. If a thoughtful reader should discover errors in your book, he would say, "I don't care to go to a school where they can't write good sentences." After you and the other members of your committee have done your best to improve the work, put it aside for a time and then come back to it. You will probably find errors which had escaped you.

When the written report of each committee is brought in, help discuss it and suggest further improvements. Try to make these suggestions clear and constructive. Do not be satisfied to say, "That is bad," but rather, "That might better be expressed this way." Keep your mind and your pen busy; help wherever you can. You wish this work to be as perfect as you can make it.

Finally the editor and the assistant editor will go over the materials in conference with your teacher and will bring to class for discussion and decision any additional problems which may come to them.

Publishing the Book

What shall be the final form in which the materials you have gathered shall appear? If your school has a printing press, or if your school or the class can raise the necessary funds for printing, the answer is comparatively easy. If you are not thus fortunate, you can probably have your materials neatly prepared on a typewriter. If necessary,

choose various members of the class to write these out by hand.

A great many people will be interested in what you have written. Your principal will be glad to see your work, as will also the other teachers and the other pupils in the school. If possible, place a copy in the library. Your parents, too, will wish to see what you have done; you will be pleased to show your work to them. Do you know pupils in other schools to whom you might send the book, and whom you might thus interest in your school? Think of the best ways of using the book and come to class prepared to convince your fellow pupils that your suggestions are sound and practical. Some day the world will pay you for clear, practical suggestions.

What We Have Gained

At the close of the year a wise business man takes an account of his stock and thus determines the state of his finances. So, too, after completing your project, you may well consider the outcome. What are the most important facts you have learned about your school? What are some of the ways in which you wish to see your school better than it is? What is the most valuable information about the art of writing you have gained from this project?

In what part of writing—spelling, punctuation, sentence structure, etc.—is the class weakest? What ought you to do to improve your ability to write?

Prepare to make a three minute talk before the class on the results of your project. Think out carefully just what you wish to say. Arrange your ideas in the best order, and try to be so clear and convincing that each of your classmates simply must listen to you.

QUESTIONS FOR REVIEW

In review, go over the various grammatical and vocabulary tests you have taken during this course. The following questions will help you in fixing some important matters you have studied.

1. How would you answer any one who might say to you, "I've got along pretty well without any training in composition?"
2. What is the first characteristic of a good speaker? Why are pupils who have been silent in class sometimes very talkative as soon as they are at liberty?
3. What were the most interesting things you discovered from interviewing yourself?
4. What are the chief ways in which to narrow a subject?
5. What are the second and the third requirements of a good speaker? Give two reasons why a good speaker keeps clearly in mind those whom he is addressing.
6. What are three ways in which a speaker may gain the attention of his hearers?
7. In which of your other studies may you be helped by making an outline? What arguments can you offer to show the value of outlining a subject before you attempt to speak or write on it?
8. Name the essentials of written composition.
9. Why should a school adopt a standard form for all written themes? What are the requirements for the form of manuscript?
10. What is the rule in spelling for adding *ing* to words ending in silent *e*? Give illustrations.
11. What is the rule in spelling for doubling a final consonant?

12. What is the rule for spelling words containing *ei* or *ie*?
13. Give five directions for improving your speech. Which do you regard as the most important of these? Why?
14. What is the special value of speech targets?
15. Why should we try to banish *and sentences* from our speech and writing? Give several directions to help a pupil who wishes to overcome his habit of using *and sentences*.
16. Name several different uses which your class can make of the bulletin board.
17. Why should we be especially careful to close our talks well? What are some of the ways of ending a talk well?
18. What are the most important things you have learned in playing the reporter?
19. What is meant by a *lead sentence* in a newspaper article? Make an original *lead sentence*.
20. Name four magazines and tell something of the nature of each.
21. What are some of the interesting things you have learned from examining a book?
22. Name several valuable reference books.
23. Give directions for making a bibliography.
24. What is a paragraph?
25. Give the chief rules for paragraphing and punctuating conversation.
26. What is a topic sentence? Does every good paragraph contain a topic sentence?
27. What are three ways in which one may be helped to "stick to the trail" in speaking and in writing? Which do you consider the most important of these?
28. What are several ways in which one may "make the trail smooth" for the hearer or reader?
29. What is meant by a *letter to Uncle Sam*? What should this include?

30. Name the different parts of a letter and tell why each is important.
31. Write several different salutations which might be employed in friendly letters and explain the use of each.
32. Write several different complimentary closes to letters and explain the use of each.
33. Give three reasons why it is important to learn to pronounce correctly.
34. What are some words which are often mispronounced in your community? How may the correct pronunciation of these be mastered?
35. After reviewing the chapter on *Our Friend the Dictionary*, write a theme on the topic *How To Use the Dictionary*.
36. How should a business letter differ from a letter of friendship.
37. What are the essentials of a good letter of application?
38. What are the characteristics of a well told narrative?
39. State the different uses of the period, of the apostrophe, of the comma.
40. In what different ways are the semicolon and the colon used?
41. What are the chief rules for the use of capital letters?
42. Give several directions to help a pupil who is trying to paint more effective word pictures.
43. Write a letter to a friend who is interested in learning how to conduct a campaign for better everyday English.
44. Give three suggestions for writing good explanations.
45. Tell how to define a word.
46. What are synonyms and antonyms? Give three sets of words illustrating each.
47. Give five words which are often misused for other words; use these correctly.
48. What are some Greek words frequently used in naming new inventions?

49. Analyze the following words, telling the meaning of each part: congress, diction, gradually, transmit, expose.
50. Give several compounds of each of the following words from Old English: head, hand, foot.
51. What have you here learned which will help you reason more effectively?
52. Summarize the chief things you have gained from your study of the project *Come to Our School*.

EXERCISES FOR ADDITIONAL DRILL

Exercise I: Sentence Recognition (for page 46)

Which of the following groups of words are sentences, and which are not? Change into sentences each of the non-sentence groups.

1. A tall, square-shouldered man with a deep scar on his left cheek
2. While we were waiting for a train to Danville
3. I left your books on the table in the living room
4. Bring me my new coat
5. At Cairo where the Ohio flows into the Mississippi
6. And forms a much wider and deeper river
7. Believing that you will see the advantage of this offer
8. The little chickens were gathered under their mother's wings
9. Safe in his father's home
10. With a bow, a smile, and a toss of her impudent head
11. And cranked the car, jumped in, and was soon far down the road
12. If you cannot get the radio set you wish
13. Angry storm clouds, sharp flashes of lightning, and deep, growing thunder
14. "With his knife the tree he girdled"
15. "Down the trunk, from top to bottom"

Exercise II: Sentence Recognition*In the Sentence Hospital*

Treat the following sentences according to the directions given for the similar exercise on page 468.

HOW CHERRY SOLVED HER PROBLEM

My uncle who lives near Charleston has a red cow. Named Cherry. Which once showed good sense and judgment. My uncle had raised a good many pumpkins. More than his family could use. He took four or five hard pumpkins out to the Barnyard. For Cherry. They were too hard for her to bite. She worked and worked but finally seemed discouraged. There she stood. For a long time. But kept looking at the pumpkins. Finally she came back to them. And rolled one out of the heap. Then she knelt on it with her fore legs. And crushed it into pieces. When she had done that, she made a good meal.

Exercise III: Sentence Recognition (For page 46)

Which of the following groups of words are sentences, and which are not? Change into sentences each of the non-sentence groups.

1. My Cousin Frank, who spends his spare time tinkering with his radio
2. Come to the basket ball game this evening and bring all your friends
3. On approaching a crossing, the engineer always blew his whistle twice
4. In the morning when the mountain top was still hid in the mists
5. If you see a large brick house with green shutters and a tile roof

6. If you knock at the door of that house, you will probably be met by Aunt Mary
7. When the spring returns, and the birds come back, and the flowers begin to bloom
8. Looking me squarely in the face and telling me how he broke the window
9. From time to time uttering low moans and calling feebly for help
10. "Where the white and fleecy waves
Look soft as carded wool"
11. President Wilson, who had listened carefully to the report, was much pleased
12. In New York, where we saw the Singer Building, and in Chicago, where we saw the Tribune Tower
13. And came to a queer little house in the woods where lived the queen of the fairies
14. "In the Acadian land, on the shores of the Basin of Minas, Distant, secluded, still, the little village of Grand Pré"
15. My brother was screaming wildly for help and clutching vainly at the thin ice

Exercise IV: Sentence Recognition (For page 46)

Which of the following groups of words are sentences, and which are not? Change into sentences each of the non-sentence groups.

1. Jessie was walking in the garden
2. Where the roses and the phlox were blooming
3. Listening to the song of the thrasher
4. Stop
5. Where Fred and Ralph were cleaning the new car
6. "Asleep are the ranks of the dead"
7. Etta gave the bird some fresh seed and a slice of apple

8. And hung the cage near her desk
9. Where she could watch the bird and talk to it
10. Although Albert had worked hard at his geography lesson
11. And thought that he would never master it
12. The lazy dog which was lying in the shade
13. The last day of March, which was windy and cold
14. Run to the garage
15. Hastening down the street toward Alta's home
16. Bring me another sheet of paper
17. In the closet were hidden six apples and five peaches
18. While we were hunting for them and wondering where they could be
19. That evening when Arthur and Charles came sneaking home
20. Wait till Grace and Stella can go with us

Exercise V: Mastering Subjects and Predicates (For page 59)

In each of the following sentences indicate the subject and the predicate, and tell whether each of these parts is simple or compound.

1. Work wins.
2. The old bell was tolling.
3. The small man and the large woman were riding together.
4. Frank sold his dog and bought a gun.
5. Why did she leave?
6. Grover Cleveland and James G. Blaine were candidates for the presidency.
7. Bobby and Betty whimpered and whined.
8. The early hours of the day were spent in preparing for the start.

9. The Giants and the Braves, the Athletics and the Tigers, the Pirates and the Cardinals were all struggling bitterly.
10. Fred and Harold broke down the door, rushed into the room, smothered the flames, and brought out the burned child.
11. Twelve delegates from the South and sixteen from the West opposed the motion, refused to compromise, and finally carried their point.
12. The lumbermen from Maine, the clerks from New York, the young planters from Alabama and Mississippi, the sturdy farmers from Illinois and Iowa, the rangers from Texas, and the fruit growers from California had all responded to Uncle Sam's call, had donned the uniform, seized the rifle, and hastened to the battle fields of France.

Exercise VI: (Some Run-on Sentences for the Sentence Hospital (For page 69))

The following, taken from student themes, are in such bad repair that they have been sent to the hospital, there to be provided with the necessary capital letters, semicolons, periods, and question marks. Come to class prepared to write as your teacher dictates these. Then go over your work to be certain that you have repaired every mistake and that you have made no new ones. As you mark the papers, deduct 3 from 100 for each mistake. Decide what score a good student ought to make on this test. If you have not done well, study this test carefully and in about a week see if you cannot then make a perfect score.

1. I can not stand this suspense any longer; I am going to open that door.
2. What did Ralph care for wind and rain? he was tucked snugly in his bed.

3. When is Sarah coming back, she has been gone for nearly three hours.
4. He hurried in with the money clasped tightly in his hand; he had found it in an old chest in the attic.
5. A large Packard car stopped in front of our house; it brought back the missing child.
6. the air-plane soared over the top of the hill and finally disappeared in the clouds; I thought it would break the record.
7. After a while it began to drizzle; finally the rain came down in torrents; I was drenched to the skin.
8. Alice pleaded with them for more than an hour; finally Nellie and Emma started down the street with her.
9. Again Howard twisted the tough bark; this time it left the wood; don't you think that pleased him?
10. Olive gave the pan a thorough scouring with soap and hot water; then she proudly showed it to Jessie.
11. For the next mile the road grew narrower and rougher; we had failed to turn at the right corner.
12. Finally we could go no farther; with some trouble we turned around; we wished we had never started on that foolish trip.
13. Clarence never tried that trick on me again; he had found that he might get fooled.
14. Lucy and Gladys walked slowly along the creek; the sun was just dropping behind a clump of willows; it was nearly seven o'clock.
15. We offered to pay all their expenses to the game; they refused to go; don't you think they were poor sports.

Exercise VII: Further Drill in Handling Sentences

(For page 71)

Join the following sentences into larger ones. Do not crowd too much into one sentence; give each sentence a fair load. Make any necessary changes in the wording.

1. I was seven years old. We were living in Williamsfield. I met with an accident. It almost cost me my life.
2. Esther sat alone. It was growing dark. She thought of her mother. Her mother was far away in a hospital.
3. Will has a radio set. He made it himself. He can get a great many stations. He has promised to help me make a set.
4. The teacher came in promptly. At once she called the room to order. Then she told the pupils to open their song books. Then she told them to sing "America the Beautiful."
5. Frank found a pocket knife. He found it early Tuesday morning. He found it near the railway station. The knife has a brown handle. It has three sharp blades.
6. An Italian organ grinder is standing on the corner. He is playing some old tunes on his hand organ. He has a little monkey. It is dressed in a red coat. The children toss it nickles and pennies. It gathers them up. It takes them to its master.
7. The band is marching down the street. It is playing a lively air. People are crowding the curb. They are cheering the band.
8. We were rummaging in the cellar. We found a saw and a hammer. We knew they must belong to the carpenter. He had put some new shelves in the fruit room and in the laundry.
9. Buster lives in the house next to ours. Buster is a Boston terrier. He likes to chase the squirrels. He likes to catch a ball.
10. The freshman class wished to raise money. It wished to buy a bulletin board for its classroom. It held a candy sale. It cleared nearly five dollars.
11. Freda had a food dish for the birds. It was on a pole. The pole looked much like a broomstick. A squirrel climbed the pole. It ate the birds' food. Freda greased the pole with vaseline. Then Mr. Squirrel could not climb it.

12. Albert was spending the summer with his Uncle Joe. Uncle Joe lived on a farm. Every evening Albert would saddle old Brindle. Old Brindle was the pony. Then Albert would go to drive in the cows.

Exercise VIII: Using Possessives (For page 129)

Copy the following sentences, inserting any necessary letters and possessive signs.

1. James dog and Willards cat were fighting on Mr. Rogers lawn.
2. Brown and Smiths confectionery furnished the cakes for Gladys party.
3. Dr. Roberts big car was badly damaged by a collision with Reed and Watkins delivery truck.
4. Clarks Department Store is having a sale of mens hats, boys suits, womens coats, and girls dresses.
5. The Illinois Gas Corporations new sign was hung by a member of the Sign Painters Union.
6. Overmans and Lawsons algebras are both used in our school.
7. Mrs. Coles must have left her sister-in-laws coat in somebody elses room.
8. Adams and Parrs geography is a better book than either Guyers or Weeks and Slatterys.
9. The Kingston Womens Club owns the building next to Edgar Jones grocery.
10. Thomas brother-in-laws chief amusement consisted in making childrens toys.

Exercise IX: Recognizing and Punctuating Appositives (For page 133)

- I. Indicate the appositives in the following sentences.
- II. Pick out the noun with which each is in apposition.
- III. Supply the proper punctuation.

You may be helped by reviewing what is said concerning appositives on pages 130 to 132.

1. Two Harrisons grandfather and grandson have occupied the presidential chair.
2. Uncle Paul has two cars one for city driving the other for roughing it in the mountains.
3. LaSalle one of the early explorers of this section paddled down the Illinois River.
4. The farmer a shrewd old fellow was hunting for his good friend the sheriff from the neighboring county.
5. There was one bell which always sounded a welcome to the harvesters the dinner bell.
6. Among the disciples of Christ was one He loved especially the Apostle John.
7. I tried to understand the meaning of that smile one that vexed me one that charmed me.
8. Three species the robins the thrashers and the wrens regularly migrate to the South; while two other varieties the bluejays and the cardinals remain throughout the year.
9. "Our uncle innocent of books,
Was rich in lore of fields and brooks,
The ancient teacher never dumb,
Of Nature's unhoused lyceum."
10. I loved especially my two closest friends of that forest a tough oak and a slender birch a shy and handsome tree.

Exercise X: Preliminary Test in Using Pronouns (For page 162)

Copy the following sentences, inserting the proper forms from those given in parentheses.

1. Betty will go with you and (*I, me*).
2. The dog was wagging (*its, it's*) tail vigorously.

3. Everybody likes (*his, their*) own school best.
4. If I were (*he, him*), I wouldn't go with Charles.
5. Louise seems taller than (*she, her*).
6. Allan thought that the two strangers were (*they, them*).
7. Allan thought the two strangers to be (*they, them*).
8. Three of (*there, their*) cats were left in the car.
9. Do you think (*those, them*) flowers are (*ours, our's*)?
10. Each boy was instructed to bring (*his, their*) own lunch.
11. He will divide the apple between you and (*I, me*).
12. (*Its, It's*) no use to try to keep that dog from wagging (*its, it's*) tail.
13. I think (*your, you're*) going to find it (*there, their*).
14. (*Its, It's*) not going to make any difference what (*we, us*) boys think.
15. Ethel and (*I, myself*) voted against (*there, their*) proposal.

Exercise XI: Using Personal Pronouns (For page 164)

Come to class prepared to insert in each blank in each of the following sentences the proper pronoun for the first person, singular or plural, the second person, or the third person, singular or plural, according as your teacher may direct.

1. ____ put ____ money in ____ pockets.
2. ____ knew that it was ____.
3. Was it ____ whom they called?
4. Mother has a surprise for Lester and ____.
5. It wasn't ____ whom she meant.
6. Tom asked if Frank and ____ had escaped.
7. No, it wasn't ____ who came in that car.
8. ____ hit ____ thumbs.
9. ____ is to be kept by Louise and ____.
10. Did they wish Ethel or ____ to go with them?

Exercise XII: Using Personal Pronouns (For page 164)

If your teacher decides that the class needs still further drill in mastering personal pronouns, you may use the following exercise just as you did the previous one. If later, you find that you still make mistakes in using these pronouns, come back to these exercises for review. Don't be satisfied with anything less than perfect work.

YOUR SPEECH MUST BEHAVE PROPERLY!

1. Who rang the bell? It was ____.
2. If it were ____, ____ would not help them.
3. The policeman came running after Rose and ____.
4. Did Tom realize that it was Clara and ____ who came up the steps?
5. He told Mary and ____ where to go.
6. Come with Clarence and ____ into the library.
7. It was ____ who went with Alice.
8. It was not Herbert who spoke to Doris and ____.
9. Minnie and ____ found that purse.
10. It was ____ who came with ____ mother.

Exercise XIII: Who and Whom in Direct and Indirect Questions (For page 185)

Which of the following sentences are direct and which are indirect questions? Fill each of the following blanks correctly with either *who* or *whom*.

1. Tillie asked Ruth ____ was coming down the street.
2. Do you know ____ the teacher kept after class?
3. Willis wondered ____ was in the next room.

Manual Training

- | | | |
|-----------------------|---------------|--------------|
| 1. awl | 15. extension | 28. paneling |
| 2. basswood | 16. gauge (C) | 29. paste |
| 3. beading | 17. gimlet | 30. pincers |
| 4. bevel | 18. gluing 48 | 31. plane |
| 5. beveled | 19. gouge | 32. planing |
| 6. birch | 20. groove | 33. pliers |
| 7. chamfer | 21. lathe | 34. rabbet |
| 8. chisel | 22. mahogany | 35. reamer |
| 9. circular | 23. mallet 48 | 36. shellac |
| 10. countersink | 24. miter | 37. tenon |
| 11. cylinder | 25. mortise | 38. tonguing |
| 12. dovetail | 26. moulding | 39. vertical |
| 13. doweling 21 | 27. paneled | 40. wrench |
| 14. edge 48 - with no | | |

Sewing

- | | | |
|--------------------|-----------------|---------------|
| 1. apparel | 23. foulard | 44. running |
| 2. applique 48 | 24. galatea | 45. sacque |
| 3. baste 48 | 25. gingham | 46. scissors |
| 4. batiste | 26. grosgrain | 47. seam |
| 5. bias | 27. guimpe | 48. selvage |
| 6. bleached | 28. hemmed | 49. serge |
| 7. brocade | 29. hemming | 50. shears |
| 8. calico | 30. kimono | 51. stiletto |
| 9. chambray | 31. lawn | 52. stitch |
| 10. charmeuse | 32. messaline | 53. straight |
| 11. chiffon | 33. muslin | 54. taffeta |
| 12. chinchilla | 34. nainsook | 55. thimble |
| 13. cocoon | 35. needle | 56. trimmed |
| 14. corduroy | 36. notch | 57. trimming |
| 15. crepe | 37. organdie | 58. tulle |
| 16. crepe de chine | 38. pattern | 59. veil |
| 17. crochet | 39. perforation | 60. velveteen |
| 18. damask | 40. pique | 61. voile |
| 19. dimity | 41. placket | 62. weave |
| 20. edges | 42. plaited | 63. woof |
| 21. emery | 43. ravel | 64. worsted |
| 22. facing | | |

Cooking

- | | | |
|-----------------|-------------------|-----------------|
| 1. albumen | 18. dredge | 35. receipt |
| 2. allspice | 19. etiquette | 36. recipe |
| 3. bacteria | 20. fricassee | 37. sanitary |
| 4. banana | 21. gelatin | 38. saucepan |
| 5. bouillon | 22. gristle | 39. scallop |
| 6. caffeine | 23. ingredient | 40. separate |
| 7. cereal | 24. knead | 41. shredded |
| 8. chocolate | 25. luncheon | 42. sieve |
| 9. cinnamon | 26. macaroni | 43. simmer |
| 10. coagulate | 27. macaroon | 44. sorghum |
| 11. cocoanut | 28. mincemeat | 45. spaghetti |
| 12. consommé | 29. nutritive | 46. tapioca |
| 13. croutons | 30. oleomargarine | 47. teaspoonful |
| 14. condiments | 31. omelet | 48. tureen |
| 15. crystallize | 32. pasteurize | 49. vanilla |
| 16. digestible | 33. pistachio | 50. whey |
| 17. doily | 34. protein | |

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about 150 yards
all level
interior description
outdoor
attracted their
description of morning the
" of persons
" of all names

Nothing and many
on the quick of me.
At the office
Stomach and
When a lot of coal comes.
Our kitchen on Saturday
making a good fire.

